

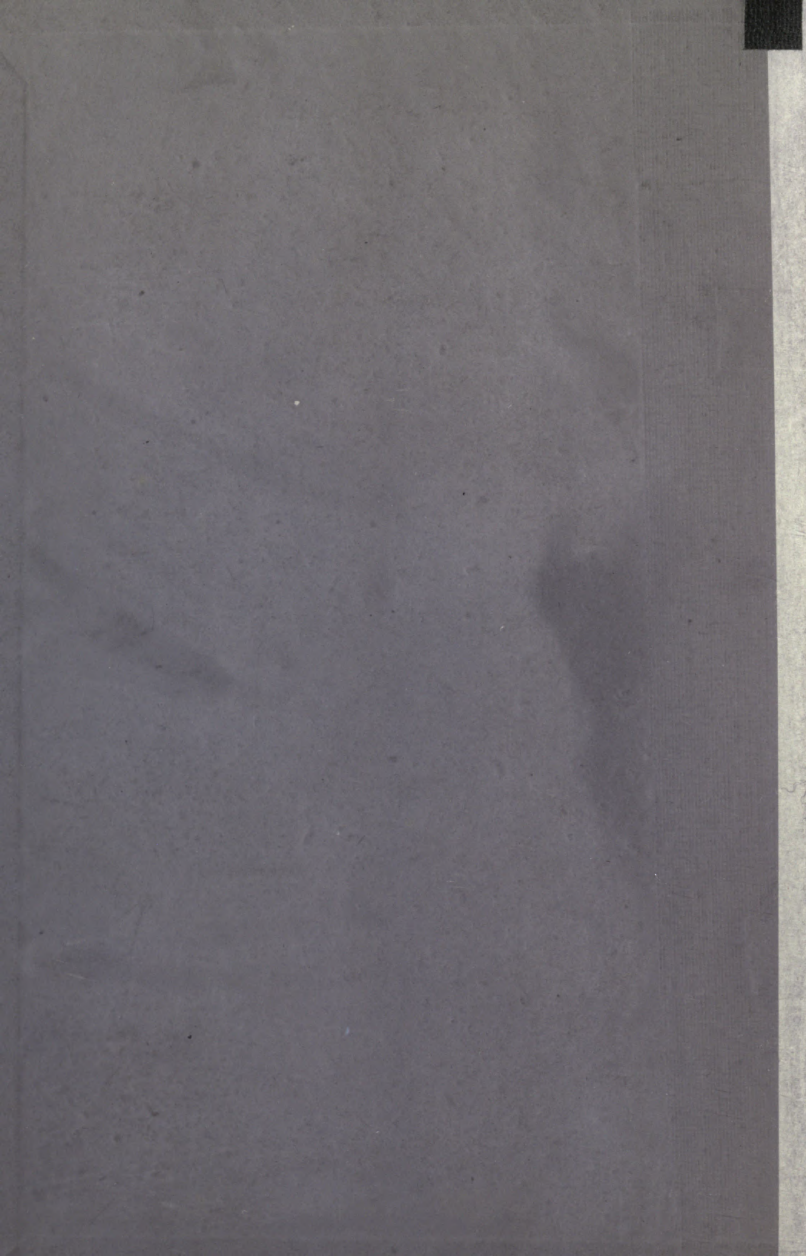
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*The Musical  
Profession*

*by  
Henry Fisher Mus.Doc.*









*M. J. Hally*  
*32 Sussex*

# THE MUSICAL PROFESSION

BY

HENRY FISHER, Mus.Doc.

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## PREFATORY NOTE.

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ANYTHING like a formal preface is rendered unnecessary by the fact that ample details as to the design and scope of this book will be found in the introductory chapter. It therefore only remains to invite the further co-operation of those members of the profession who are interested in the work, so that in the event of a second edition being called for, it may be improved and amplified. Any further information with respect to the various matters discussed in the following pages, or suggestions as to new topics which may be deemed of general interest to the profession, will be cordially welcomed by

THE AUTHOR.

*Blackpool, May, 1888.*





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# THE MUSICAL PROFESSION.



## INTRODUCTORY.

IF any reason is desired to justify the publication of the present work, it will be found in the fact of the disorganization of the musical profession, and in the isolation which is the lot of a large majority of its members. The various topics to which attention will be directed have been discussed in a desultory manner at meetings of musicians, and in ephemeral publications. But hitherto no serious attempt has been made to bring within the compass of one book the various matters which every music-teacher must find of importance in the exercise of his profession. The heterogeneous methods by which our profession is entered is a good and sufficient reason why all who have had suitable opportunities should desire to clear the way for those of their brethren who are less fortunate than themselves. Many a young man has rushed without due deliberation into the musical profession, who would have done well to seek the advice of some teacher whose worldly wisdom had been acquired at the cost of dearly-bought experience. The musical profession is perilously easy to enter, for the simple reason that it does not require the investment of a large capital. None of the expenses which are absolutely necessary in qualifying for the legal and medical professions are demanded in the case of music. An

ambitious young man obtains permission from his father or mother to utilise the family piano for the giving of lessons. He spends a little money in the purchase of sheet-music, invests in a brass plate—and lo! he is a professor. How easily it is done, and what an amount of life-long misery has been the consequence of this fatal facility! Can we wonder, under such circumstances, when we see a statement made by a bankrupt music-teacher at a meeting of creditors, that he sometimes made two pounds a week? What a sad picture does such a state of things open up! what anxious waiting! what weary longings! It is very easy for the successful professional man to smile complacently, and say, “He was probably a very indifferent musician,” or, “He did not make the best use of his opportunities.” But is he not deserving of our pity and sympathy, even if these statements are perfectly true? And in the absence of any legal qualification, it must be of advantage to a young aspirant, if a book such as this should cause him to pause, and go through an earnest self-examination before taking that plunge which will land him in the ranks of the musical profession.

One result of the scattered nature of the profession is that every teacher’s methods and plans of work have to be evolved out of his own “moral consciousness.” To say the least of it, such a course involves an enormous waste of time and energy. How much better it would be if experiences could be exchanged on all matters affecting our professional life. A very small minority of teachers have had that kind of education which is equivalent to the academical training of the medical student. And even of this small minority, how many are there who receive any instruction in the employment of suitable educational plans? The common school teacher is equipped for his, or her,



work in a very different fashion from this. But the music-master evolves his educational plans by slow, tentative, and often unpleasant processes. If he is persevering and determined, he does, after many years, achieve success, but his labours might have been considerably lightened if his more experienced brethren had imparted to him some of their dearly-bought knowledge. In this respect it is hoped that some of the following chapters will be found of benefit to all members of the profession.

If any teacher, however extended his experience, should venture to obtrude his advice upon his professional brethren, he would deserve to be characterised as presumptuous, and if this book contained only the opinions of the writer its value would be but small. Its claim to the consideration of the musical profession is based upon the fact that it epitomises the opinions of a large representative body of its members. This gathering up of opinions has been effected by the adoption of the peculiarly American device called the "interview." But it is quite obvious that personal interviews were a practical impossibility; and that therefore a suitable modification of the regular plan was necessary. This was effected by the issue of sheets of questions relating to the various topics discussed in this book, to which answers were invited. The cordial manner in which this invitation has been responded to is most gratifying, and seems to show that the design of the book is approved by a large number of members of the profession. The perusal of their answers has been one of the most interesting and pleasant occupations connected with the compilation of this work, and their hearty good wishes have been a source of much encouragement.

It will be observed, then, that the discussion upon which we are about to enter, largely partakes of the

nature of a musical congress, but a little consideration will show that the present plan has many advantages over that favourite device of the present age, to which allusion has just been made. Sometimes the speeches made at a congress are rambling, long-winded, and terribly dry, but they have to be borne in many cases with the stoicism of a martyr, because otherwise the feelings of the speaker would be hurt. But if the reader of this book finds any part prosy, he can skip to any extent without the slightest fear that anyone will be grieved. Then there is another considerable advantage in the present plan: namely, the saving of expense. Attendance at a congress often involves a large outlay in railway fares, hotel bills, and miscellaneous expenses; and this, of course, is avoided in the case of a book which summarises the utterances of a representative body of musicians. Other advantages might be enumerated, but the above will suffice to show that a strong case can be made out for the issue of a work like the present.

To the young aspirant who is desirous of entering the musical profession, such a gathering-up of opinions as is included in this book cannot fail to be of service. They will, in his case, supply the place of the lectures on the teachers' art which the schoolmaster receives in the training-college, or which young music-teachers receive at the sessions of the Tonic Sol-fa College. Or, to vary the figure, they may be compared with those demonstrations in the hospital wards, by which the practical knowledge of the medical student is extended. And if a course of lectures from one experienced professor is highly valued, how much more should this be the case when each discourse includes the carefully expressed opinions of a multitude of competent teachers. And it must be very distinctly understood that these expressions of opinion emanate from a thoroughly repre-

sentative body of men and women. Some reside in our large cities, whilst others are to be found in small agricultural centres, and a third section pursue their vocation in our boroughs and market towns. Every part of the United Kingdom is represented in the replies received by the writer. Some have come from far distant Cornwall, whilst others emanate from the extreme South-east of England. The Metropolis furnishes its quota, as likewise does the great Midland district. Many contributions have come from the Northern portions of England, and some from Scotland, Ireland, and Wales. It will be observed that the very wide area over which the contributors to this book are spread, is an excellent guarantee as to its reliability. But there is also the still more significant fact that these contributors are drawn from all ranks of the musical profession. There are several whose names are known and honoured wherever good music is cultivated, whilst, on the other hand, there are those whose lot is cast in some obscure corner of this island of ours. And again, there is the great mass of teachers who cannot be classed under either of the above heads. If it were not a breach of confidence, the writer could furnish a list of correspondents which would be an ample warranty for the thoroughly representative character of this work. Each one has his own story to tell, and it is interesting to observe how the circumstances under which a man lives modifies his opinions. Certainly, if the perusal of this book gives half as much pleasure to any reader as its compilation has done to the writer, he will be amply repaid for the labour it has involved.

So much it has been deemed advisable to say by way of preface. It is not expected that the compilation will be a perfect one, and, in fact, such a result cannot reasonably be expected when traversing an unbeaten



track. But if this book should succeed in attracting attention to the crying needs of the musical profession, it will not have been written in vain. Before our profession can be placed in the position which it ought to occupy, it is obvious that a large amount of rough pioneers' work will have to be done. The writer's only claim to have a share in that work is that it is waiting, and has been waiting for a very long time for someone to undertake it. An old adage says that "what is everybody's business is nobody's business," and this has proved to be emphatically true in relation to the musical profession. Much time and energy have been frittered away in what may be called destructive criticism, whilst the more difficult but more efficient form of criticism called constructive has been, to a great extent, neglected. So we are a disunited profession, and as we have not decided what our wishes are, we cannot expect that they will be fulfilled. That such an unsatisfactory state of things should be done away with is most desirable, and as a small contribution for the purpose, this book is offered to the musical profession.

## CHAPTER I.

---

### ENTERING THE PROFESSION.

It is obvious that one of the most important and interesting enquiries which will engage our attention is connected with the entrance to the profession. To those whose adoption of the profession dates back a considerable period, and whose walk in life is, in all probability, finally marked out, this enquiry will have only a retrospective interest, but to the youth who has not yet decided what he shall do, no more important subject could have been broached. The advice of men of experience, setting forth the dangers and difficulties which beset the young aspirant, ought to be of considerable value, and should merit our most serious attention. Of course we all know that unpalatable advice is seldom taken, and that most people when they ask for another's opinion are not satisfied unless it corroborates their own. If a young teacher, after conferring with one of larger experience, was heard to remark upon the value of the advice of the aged, it would be safe to infer that his own desires had been fully met. But if he should say, "Oh, these old men don't understand modern requirements, they are behind the age," it would not be difficult to divine

the kind of advice which he had received. Seeing how thankless an office is that of an adviser, the question arises, Why take the trouble, and so run the risk of being misunderstood? The answer is simple. Such varied advice has been given by the different teachers whose opinions have been elicited, that every aspirant will have the satisfaction of selecting what seems best to suit his own case.

One of the questions addressed to teachers was, "Will you add any hints or experience which may be useful to those entering the profession?" To this, the answer in one case was, "I would give Punch's advice to those about to get married—Don't," and this advice was echoed by a small minority. It is, of course, easy to say, "Those are the expressions of men whose career has not been successful," but such a statement would be incorrect in the majority of cases. There were other instances in which the advice, not to enter the profession, was to some extent qualified; for example, "I advise no one to enter but those who have decided talent." But what young man who was determined to enter the profession ever considered his talent as aught but very decided? This class of advice is also expressed in the sentence, "Unless you are gifted very much, and *good for nothing but music*—Don't!" Again, "In nine out of ten cases my advice is—don't. Quite recently I was thanked by a man to whom I gave this advice twenty-five years ago." "I would urge no one to take to music as a profession, unless his or her devotion to it was such that even starvation might be faced with resolution." It will be acknowledged that this is but cold comfort for the young teacher. Much is implied in the following: "Do not enter the profession unless you are prepared to make sacrifices, and *have a good temper*." What a procession of dull, careless pupils will this sentence cause to pass before



the mind's eye of the teacher, the best part of whose life has been spent in earnest devotion to his work! It is, however, some encouragement to know that such devotion in the teacher is his best and surest reward. An eminent member of the profession writes: "I fear I can say little to encourage anyone to enter the profession. My busy career was just at the right time, but it is all altered now." The conditions necessary to success have been excellently epitomised by a well-known member of the profession, whose opportunities for observation are greater than those of the majority of his contemporaries, and whose opinion is consequently of the greatest importance to the young teacher. He says, "I would advise no one to enter the profession unless blessed with very distinct talents, and a fair general education, and, I may add, without a little capital and some influential friends." Let all who desire to become members of the musical profession weigh well this expression of opinion. Its importance to them cannot be exaggerated, for by it they may be saved from years of discomfort. Better be an efficient chimney-sweep than an ill-equipped teacher of music. The following admirably-expressed opinion may also be commended to their notice. "Think *well*, before adopting a profession which at present is overcrowded, and bids fair to be more so; and unless you possess decided musical feeling and plenty of energy and pluck, you are far better out of the profession than in it."

Assuming that the young aspirant decides that the musical profession is unmistakably his vocation, the doleful forebodings which were expressed in the preceding paragraph being utterly unsuited to his particular case, it now remains to tender him that good advice which the experience of his seniors well enables them to give. And, first, as to the cultivation of his own talents, the testimony of the "replies" is practically

unanimous. "Work, work, work, study, study, study, you never can know enough, or work long enough, provided ordinary rules of health are observed." The following is still more emphatic: "The chief advice I would give to such young people is never to think they know enough. I have studied music, and nothing else, seriously for thirty-five years, and have not half learnt it yet." Speaking generally, it may be affirmed that one of the first things which a talented young man discovers is—how very much he knows. But it takes him all the rest of his life fully to realise how little he knows. And when he approaches the close of his active career, he may fitly adopt the view of a great philosopher, and say: "I am like a child picking up pebbles on the shore of the great ocean of musical truth." More explicit advice is contained in the following words: "Let them undergo careful examination about the amount of natural qualifications, and, if these have been proved to be sufficiently prominent, find good, conscientious masters, and study diligently without interruption for four or more years, before joining the profession for good." Another correspondent says: "Given good ability, choose the best masters, work hard, and there can be but one result." Again, "Work well, study all subjects in a systematic way, and finish at an Academy, or if you can, at a foreign Conservatoire." Here is a warning by a valued contributor, which is applicable to both the teacher and his pupils: "I believe more time is wasted from the elementary principles not being thoroughly understood, than from any other cause—too many attempt to build from the chimneys downwards." Excellent advice is contained in the words: "Make any sacrifice to hear good music constantly—live in a musical atmosphere." "Study and practice must not be set aside for business, and are more profitable than immediate teaching and money making; but good business

habits are necessary to artistic success." "Don't neglect a good education, it is never thrown away." The goal which the young teacher should ever keep in mind is well described in the following pithy sentences: "To thoroughly qualify for the intending line of work before commencing to teach. To procure a sound general education, as well as a musical one. While having a general skill, to cultivate some instrument (or the voice) to the highest possible perfection."

Passing on from the management of the teacher's own education, a few words with respect to that of his pupils may fitly follow. Only a few general statements will be admitted here, the more detailed examination of educational plans being reserved for a later portion of the book. The following quotation will appropriately open this part of our subject. "My advice to anyone entering the profession is that (1) they make sure they love their work, (2) that they remember that each pupil is for ever a recommendation, or the reverse, to their training, and (3) that the pupils must be treated individually, with regard to their characteristics. Some being driven, others led, and others coaxed." Of these three items, how seldom is the second one considered, and yet of what immense importance it is in relation to the success of the young teacher! The following thoughtful phrases happily hit off the absolute necessity for thoroughness in work. "Think of the line of action or thought for each lesson, and keep to it. Be very systematic in your classes, take a little at a time, and talk well to your pupils. As an organist, cultivate a gentlemanly address, and *mind your grammar*." It is obvious that the words "or teacher" might appropriately be inserted after "organist." The following sets forth the relationship between teacher and pupil. "Never cease being a



student, be courteous and conscientious to your pupils, and do not think too much of yourself."

But whilst the great importance of the advice already given may be freely admitted, it must still be remembered that a teacher will fail of attaining to the highest point of success unless he acquires some of those qualifications which go to make up what is known as a "man of the world." By this is meant, that whilst the artistic training of a musician will compel him to desire the highest class of music, his common sense will point out to him that such selfishness is very undesirable, and in fact that it does not pay. It is all very well to be musically up in the clouds, but the lot of most people will not permit of such soaring. The artist will shake his head, and say this is a terribly debasing statement. But to justify such an assertion he must show that our greatest composers and executants have never pandered to popular taste. Did Mozart never write music which was as near trash as his transcendent genius would permit it to be? Did Beethoven always move in his highest plane? That musician is to be envied whose work always takes him into the highest walks of his art. But if anyone should contend that it is wrong to look at our subject from a business point of view, and that we should sacrifice everything to art, the most appropriate reply to such a one would be—"Clear your mind of cant." If anyone is so enamoured of "high art" that he is content to starve for it, he will be looked upon with an eye of kindly commiseration as a harmless lunatic. But if he could make his devotion to that ideal which he considers the only goal of the true musician pay, why, then his disinterestedness in the matter might reasonably be questioned.

The building up and consolidation of a satisfactory "practice" is a work which demands the most earnest

solicitude of the young teacher. If he finds the process unpleasantly slow, let him be comforted with the thought that he is not alone in this experience. Let him weigh well the following pithy phrases which have reference to this matter: "Take time, advance slowly, and clear up as you go." Another correspondent amplifies the same idea as follows: "Make up your mind that at the first you will have more kicks than halfpence. Don't have a great opinion of yourself, and think that every amateur is a creature to be sneered at. Never lose spirits, but keep a good heart. Don't charge too little, the public often estimate a man at his own valuation." Similar advice is given in the following: "Don't be in too great a hurry to get a large connection. Don't do it by having too low terms, as you will not by this means secure the respect of your pupils, who, after having a year's lessons with you, will go to somebody who charges more for finishing lessons. A beginner, however, *must* charge a little less than an experienced man, but don't compete with the ladies who advertise lessons at 12s. 6d. per quarter. Try to cultivate self-respect, and set a sufficient value upon your own acquirements, without, however, being inordinately conceited. It is a pity, but humility really doesn't pay." The question of fees is raised in the above extracts. This is a very sordid matter, we know, but still it is of incalculable importance to the young teacher. He may err on the side of extravagance as well as on that of cheapness, but all who have remarked on this branch of the subject have declaimed against low fees. For example, "I would advise young professional men not to take low fees. A few pupils paying well are better than many at a cheap rate." It may also be remarked that the most unreasonable parents of pupils are generally those who pay the lowest terms. Let us hope that every earnest young

teacher will find the following advice useful: "If you find your teaching connection increasing rapidly, begin at once gradually to raise your terms, so as to get more pay for less work, and so keep time for your own study." Here are some extracts from a circular which will show the young teacher "how not to do it." "15 tunes the first three months—13s. per quarter of twelve private lessons—two pupils at one house £1 3s." Let it be observed that the above was not issued by one of the much-sneered-at ladies.

This branch of our subject may be fitly closed with a few extracts on general matters with respect to the professional man's conduct. The following is very comprehensive: "Distinctly understand the duties required in your appointment; steer clear of another professor's connections. Be modest; never talk of your own ability. Be courteous and gentlemanly to clergy and choir. Be very punctual and painstaking with your pupils. Aim high in your profession, and in choice of companions. Omit no opportunity of intellectual improvement in any branch of knowledge." "Always be ready to see the most good in other musical people's suggestions and ideas, and the least good in your own. Do not turn your church into a place for the performance of your own compositions. Have confidence in yourself without bigotry, and be very courteous to all, and especially musical people." Not a word of the above extracts is redundant, or could fail to be of service to the young teacher who is earnestly desirous to rise in his profession. The following is very true, if somewhat cynical: "Make your work your business. From an artistic standpoint, the outlook is nearly always a disappointment." The topics included in this paragraph could have been extended to an indefinite length, but enough has been said. To sum up all in a few words, it should never be forgotten that the qualities which go to make the



successful man in any profession or business are just those which are most essential for the teacher.

Given good natural abilities for music, it is obvious that, in a large majority of instances, they will exhibit themselves at an early age. It is also obvious that a youth who displays exceptional talent should be placed in such a position as will best develop that talent. Now, the most usual means by which this is done is by gaining admission as a chorister into a Collegiate or Cathedral choir. Here, in what may be called a thoroughly musical atmosphere, the opportunities for developing the abilities of an exceptionally gifted boy should be very great; at any rate, if those who have the care of the boys possess a due sense of their responsibilities in this direction. When the career of a chorister is closed, he should be so far qualified that, if he has any desires in that direction, he is quite in a position to take up the more severe studies required, in order to fit him for the musical profession. That is to say, his earlier musical exercises should have had a more extended scope than is required by the exigencies of the daily service. It is, however, to be feared that the authorities of our Collegiate and Cathedral establishments are, in far too many cases, indifferent with regard to the musical culture of the boys who are engaged as choristers, their chief aim being to get as much work as possible out of their youthful assistants.

Some time ago, the editor of the "Quarterly Musical Review" invited professional musicians who had been choristers in cathedrals to relate their experience through the medium of his columns. The result was a series of papers revealing a state of things anything but creditable to the authorities. It was of course acknowledged that some slight improvement characterised the treatment of the present race of boys as compared with that of their predecessors in certain cases, whilst

in others the bad, old system flourished unchecked and unreformed. With a view to eliciting further information on this subject, the following question was submitted to the musical profession. "Can you furnish particulars of any choir-school in which the musical education of the choristers is of such a character as to fit them to enter the musical profession?" The answers were most discouraging, about 85 per cent. being an unrelieved negative. It is, of course, obvious that some of these answers were sent by persons who had had no opportunities of observing the working of choir-schools, but even making all allowance for this class, the result is anything but satisfactory. In making a selection from the remaining 15 per cent., it will be observed that they do throw a gleam of light upon this otherwise very dark spot, and show that more good might be done if the authorities were alive to their responsibilities. The cathedrals and colleges that have been favourably named by correspondents in answer to the question quoted above, are as follows: St. Paul's Cathedral; Christ Church, Oxford; St. Patrick's and Christ Church Cathedrals, Dublin; and the Chapel Royal. Here is a very bright spot to relieve the surrounding gloom: "I should say Tenbury is perfect in this respect, from its superior education, and musical advantages in the supervision of good teachers." Again, "I was a chorister at the Minster in York, and have found my tuition as a chorister valuable to me as a choirmaster and teacher of singing." "My experience has been chiefly cathedral, where choristers are generally well educated." This does not, of course, say explicitly that the musical part of their education was specially attended to; nor does the following: "I was a chorister at Peterborough, the classical education is splendid, fitting a man for any position in society." One case is mentioned where a boy was "denied all

musical tuition except the special training for the choir." He was then removed to another choir, where he "is encouraged to pursue his musical studies." A well-known musician expresses himself as follows: "I do not think any choir-school gives a sufficiently all-round musical education." And here is strong confirmation of this opinion: "The real musical education of a chorister generally begins when he becomes an articulated pupil of the organist." It is quite true that "several of our leading musical brothers have been educated at choir-schools," but the fact does not prove that the tuition they received at such places was of good quality. It rather suggests that their undoubted talent enabled them to conquer difficulties which would have effectually discouraged those who were less gifted. As to the educational tendency displayed by results, one correspondent says: "The choir generally fits them to become singers; not more than three or four per cent. learn any instrument." Opinions differ as to the desirability, or otherwise, of the musical education which might be imparted in a well-managed choir-school, as the following extracts will show. "A good choir-school is an excellent commencement of a musical education. The study of the works of the old cathedral writers, in spite of their occasional pedantry and dryness, is invaluable in forming a musical mind." This may be termed the optimist's view, now for that of the pessimist. "The riddling process of time invariably brings the best boys to the surface, and to go further into the matter would glut the market with mediocrities." "Unless with exceptionally-gifted boys, such training would be very undesirable." One correspondent mentions the efficiency of certain Continental establishments. He says: "In Ratisbon and Aix-la-Chapelle, organists and choirmasters are educated for the Catholic Church service, and would obtain situations at once. They take part



in the choir there, but have to attend the church music-school."

Notwithstanding all the musical shortcomings to which allusion has been made, it is certain that quite a large number of the leading members of our profession have commenced their career in the cathedral choir, which is, in fact, considered by many as the best and most advantageous preparation which a musically-gifted youth can undergo. This is shown by some of the replies to the question: "What are the advantages and disadvantages of the various ways by which the musical profession is entered?" For example: "I consider no school equal to a good cathedral for a professional man." "The advantages of entering the musical profession through a cathedral training, first as chorister boy, then as articled pupil to the organist, are, or should be, greater than those obtained in any other way; as from childhood itself the contrapuntal style becomes veritable daily food. No one has a right to enter the profession at all, who has not studied for at least five years under competent teachers." Other correspondents do not say anything about cathedral training, but recommend very strongly the plan of becoming an articled pupil to some professor of repute. "I believe articled pupils under good and conscientious masters have the advantage over others." "The advantages of an articled pupil of, say five years, are that he is *generally* well prepared to take his position as a teacher, though I know of one case where a young man had been with a professional man for five years, and when he came to me for private lessons he had never done any counterpoint at all; but this I take to be a rare case." It is to be hoped so! The following discriminates between the different kinds of training resulting from the various manners in which professional life can be prepared for. "The amateur, who eventually blossoms

into a professional, generally has a superficial knowledge of all kinds of music. The pupil, article to a church musician, acquires a good knowledge of that side of the science, to the loss of the more extended school of opera and orchestral compositions. An academy where the three great divisions could be taught, is what is to be desired." The desirability of a course of training in some public institution, like the Royal Academy of Music, is strongly insisted upon in several cases; for instance: "It seems to me that the best way is for a young man to study with some local professor, then spend several years at the R.A.M., then get a diploma by examination." "I need not speak of the advantages obtainable by the sound training to be had at the various musical colleges, or by being article to a sound musician." "Best to be regularly trained privately up to a certain standard, and then join a large public school of high standard, after which the student will probably again want private tuition." "The well-trained chorister is best fitted for the career of a church musician; academical training is necessary for the teacher, and a practical London concert-room experience is needed for the conductor or solo performer."

What may be termed the regular methods by which the profession may be entered; that is, by becoming an article pupil or by attending at a College or Academy of Music, are very desirable, but they labour under the disadvantage that they necessitate the employment of a considerable amount of capital. It is obvious that if such plans of entering the profession were compulsory, their effect would be, in many cases, prohibitory. Whether this would be an unmixed blessing is, of course, a matter of opinion, and the case is well stated in the following extract. "There are so many ways by which the musical profession is entered, that it is hardly possible to answer this question; but if a youth be

articled, which, from the fact of the expenses incurred thereby, is a proof of the superior social position of his parents, and then took a University degree or *bona fide* diploma, his advantages would be great to himself and to the profession. A man may have great natural ability, and yet not be able to go through this course; but I think the profession would lose by keeping him out." Here are a few replies which go to support the latter part of this statement. "It is an advantage to a lad of humble means, and who is possessed of musical genius, to enter by an open door." "The present haphazard way of entering the profession doubtless, as in my own case, enables some to make a position for themselves, who would be unable to afford a considerable outlay for fees, &c., at the outset of their career." "A man to succeed has to fight his way to the front by his own exertions, and is not hampered by having to spend a large part of his time in gaining a diploma allowing him to practise. Those who enter the profession unqualified, find their level quickly, and competition forces them either to improve themselves or let themselves sink. I do not know of any disadvantages—talent will always hold its own." This is well epitomised in the following: "I don't think the way matters much, as long as the professor is thoroughly competent." Here is a more general view of the question. "The ways are to sneak in, to enter boldly, and to be introduced. The first way is obviously disadvantageous to the profession, and although a large number of teachers enter the house by this side door, yet much bad teaching, and a consequent drawback to musical life in the vicinity, is the result. To enter boldly in is to prepare for the work by degree, experience, and practical skill—to establish a connection by work and attention. To be introduced is to be taken up by a few polite people, and to be talked into a position. The advantages of



entering boldly are clear, as the profession and the public are both protected." A very graphic summary, severe but true.

A word or two will be appropriate here, as to the desirability of a good all-round education for the young musician. The lack of this most desirable qualification has been pointed out by several correspondents as one of the disadvantages in entering the profession. For example: "A good education and position in society are very great advantages. A poor musician, however clever musically, has a hard battle to fight." It might also have been stated that one very important part of this battle would be devoted to remedying the undesirable results of defective education. "The greatest disadvantage, in my opinion, is that English musicians are educated in music alone, to the utter neglect of all other studies." This statement, although it might have been strictly true thirty years ago, or even less, requires a certain amount of qualification at the present day. At the same time, there is still considerable room for improvement. It may not, perhaps, be absolutely necessary, or even advisable, to pass the abstruse requirements of a Cambridge Senior Local or a London Matriculation examination, but all men whose work calls upon them to visit professionally the houses of the upper or middle classes should be able to dispose their parts of speech in the way most in favour with cultured people. If their grammar is of a slipshod character, they can never hope to hold their own in schools of a high class. Even one error, unless it is palpably a slip of the tongue, would be fatal. No teacher, however great his talent musically, could hold an appointment for a single day under such circumstances. Even if he could not legally be discharged, his position would be a most unenviable one, as he could have no command over his pupils, who would decline to be taught by one whom

they considered an ignoramus. Another point which it appears desirable to mention, is the importance of acquiring the pronunciation of French, German, and Italian words. This is not a very great undertaking on the part of the young teacher, who would find many occasions on which this knowledge could be made useful. The distressing mispronunciations which one sometimes hears would be laughable if they were not so lamentable. If, besides the acquisition of a correct pronunciation of the foreign words with which he is likely to meet, the young teacher gained a moderate knowledge of one of the languages to which allusion has been made, it would be considerably to his advantage. In fact, it may be confidently affirmed that no knowledge is lost, and that general culture is of immense importance for those whose desire it is to obtain the best class of teaching in their several neighbourhoods.

## CHAPTER II.

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### THE TEACHER AND HIS WORK—I.

OF all topics which concern the professional musician, those which have to do with his work as a teacher are the most important, and should consequently have the first place. A few musicians pose as conductors, a very large number hold appointments as organists and choirmasters, but almost every one teaches. In only a very few of the "replies" were phrases to this effect: "I do not teach." The jaded, over-taxed teacher may be inclined to ejaculate, "What happy mortals they must be!" But those who do not teach probably have worries which are as real to them as the troubles of a wearied musical pedagogue. It will then be advisable to discuss a few matters which are of interest to all teachers, and which may possibly be found of considerable value to young aspirants who are only just entering the profession.

The first query connected with this part of our subject has reference to the places where teachers pursue their employment. It runs as follows: "Do you prefer to give lessons at pupil's residence, your own house, or to have chambers in town?" It is hardly necessary to say that teaching in schools is excluded from this enquiry. As might have been expected, a very large majority of teachers replied "At my own house." To



this there were, in some cases, reasons appended. For instance: "For saving of time, and use of better instruments than are generally used, and for handy reference to music-library;" "When reading music at sight a better stock is available at the teacher's house." Here is a reason specially suited to our uncertain climate: "At my own house, especially when it is a rainy day." Some teachers do not express a preference for any method, but require an extra fee for the loss of time involved in going from house to house. The young teacher will probably find that his own predilections must be held in abeyance until he has firmly established himself; as is significantly shown in the following: "I teach only at my own house now, but when beginning the profession I had to go to pupil's residence." This is probably the experience of most of us. "For health's sake at the pupil's residence, for the pupil's benefit at my house," suggests the desirability of physical exercise in a sedentary occupation like that of a teacher, as do the following: "I prefer a division in this respect, as my visiting pupils at their houses when not unreasonably distanced gives me exercise I might not otherwise have." "At pupils' houses. Not being so monotonous, and the walk from house to house is beneficial to the teacher. The objection, of course, is loss of time." In a few instances a preference for teaching at the pupil's residence was expressed, without any reason being assigned.

In the "good old times" the tradesman lived over his shop, and the lawyer had his office attached to his dwelling-house; but in these modern days, except in small places, houses of business in the centre of the town are locked up in the evening, and their proprietors live at some distance in the suburbs. But whilst this has become the rule in the cases named above, it is exceptional with medical men and teachers of music.

They still, in a large majority of cases, keep to the good old plan, and see their patients or hear their pupils at their own residences, in rooms set apart for the purpose. This plan does not, however, commend itself to all teachers, as a small minority emphatically declare their preference for "Chambers in town." The idea suggested, but not distinctly expressed, is that the Englishman's home is his castle, and that it is not pleasant to mix up domestic comforts with business transactions. There is a good deal to be said for this view of the case, and it may reasonably be expected that the separation of the professor's house from his teaching-rooms will be more frequent in the future than it has been in the past. There is the further reason that suitable residences in the centre of a large town are difficult, if not impossible, to obtain, and that pupils living in one suburb would probably object to the loss of time and the inconvenience involved in getting to another. Hence, a teacher with a great reputation would be placed at a disadvantage such as would not be felt by those who were less distinguished, and whose teaching would consequently be drawn from a more limited circle. One teacher objects to chambers in the words, "I never tried them but for one year, and then didn't like the plan." Another teacher expresses his preferences in the following suggestive phrases: "If you are married (that is, are a householder), teach at home, if you live in the country, have chambers in town; if your list is not full, teach at pupil's residence if required."

Teaching in country places is carried on under very different conditions from those which obtain in our larger centres of population, neither side being able to claim all the advantages. Many a prosperous teacher, cooped up in a stuffy teaching-room in a large town on a fine summer's morning, must wish that he could for a short time change places with his humbler brother sauntering

along a quiet country lane in the bright sunlight, and enjoying the sights and sounds that lend a charm to rural existence. But he forgets the dreary walks which that country teacher must endure in all weathers, through driving snow and pelting rain, when the sun beats down exhaustingly on his head, as well as when the keen frost compels him to button his overcoat more tightly, and to long for his cosy room in the little market-town towards which he is wearily trudging.

It is obvious that much interest would attach to an enquiry as to the manner in which the teachers whose work lies in a sparsely populated tract of country minimise the inconveniences of their position, and with this object the following question was framed. "In working an agricultural district with a scattered population, is any economy of cost and time gained by engaging teaching rooms at various centres?" Many teachers declined to express an opinion, on the ground that they had had no experience in the matter, whilst others passed over the question without attempting to give a reply, probably for the same reason. Of the remainder, several gave an affirmative reply to the question, whilst a goodly number answered in the negative. In some cases, reasons for the opinions expressed were given, and an examination of these may serve to explain the discrepancy in the replies.

Let us, then, first examine the evidence in favour of teaching-rooms. "Gain in time, reducing amount of travelling." Nothing is said here with regard to the financial part of the subject. "Undoubtedly economy of time is gained, but whether of cost likewise would depend upon the amount of teaching, &c." Here is another reason: "The fact of the existence of these rooms is in itself an advertisement." Another correspondent specifies that the chosen centres should be market-towns; a good and suggestive idea. And now



for the negative side of the question. "When in Wales, 20 or 21 years ago, I found rooms answer very well, but I gave them up in favour of a horse, and the latter did not cost so much as rooms with pianos to keep and unpleasanter form of work." "Room and piano would generally take the gilt off the gingerbread." "The district must be fairly good to warrant such an outlay. I keep pianos in *schoolrooms* at various centres for teaching, but have no rent to pay, nor should I care to go to that expense: pupils are so irregular." Several gave replies of which the following is a type: "In outlying districts I prefer going to the different houses rather than engaging a room." The homely, kindly ways of residents in out-of-the-way villages are suggested in the words "My lessons are almost entirely given at the homes of the pupils, and I am treated as a friend." Here is a plan which has all the advantages of the "teaching-room," but with a minimum of cost. "I used to select a room at the pupil's most centrally situated." "I find it wise to teach someone in return for the use of their room." A careful examination of the evidence for and against the plan of having teaching-rooms at various centres will probably lead to the conclusion that in this as in most other things "circumstances alter cases," and that every instance must be judged on its own merits.

It was not to be expected that the movement in favour of co-operation and large establishments, so characteristic of the present age, would leave the musical profession entirely uninfluenced. This phase is exhibited in the springing up on all sides of what may be termed private musical academies, or proprietary music-schools. As the movement is undoubtedly spreading, it seemed worth while to elicit some information with respect to such establishments, and also to find out whether they were regarded with favour or the reverse by the

profession. With this end in view, the following enquiry was made: "Do you approve of co-operation in teaching as displayed in proprietary music-schools?" Many teachers declined to give an opinion, as they had had no opportunity of observing the working of such establishments. Of the remainder, the division into affirmative and negative answers was pretty nearly equal. Under such circumstances it is obvious that the question is of importance and interest to the profession, and it certainly seems quite worth while to devote a little space to its investigation. No attempt will be made in this book to draw a definite conclusion on the matter, each reader being left to form his opinion upon the evidence presented.

Some of the replies to the above query would limit the operations of proprietary music-schools. They would allow them in large towns, but decidedly object to them in country places. One correspondent would allow of co-operation in singing only; truly a strange limitation. The following is interesting and suggestive: "It depends entirely upon circumstances. If it can be worked by men pulling together, proprietary music-schools are admirable. It allows men to specialise, and thus to take the work they are best capable of doing." Another quotation confirms this view in the most complete manner: "Our experience has been very gratifying in this respect. We have a School of Music with five or six professional teachers. All work together most harmoniously, and have done so for twenty-five years." One correspondent approves of proprietary music-schools, and then goes on to say, "I think the system likely to be overdone." The opinion is expressed in one reply that the system is "good for pupils—ruinous to the profession," and this is corroborated in the following: "Much like civil service and co-operative stores, and if carried out must produce the same result, viz.,

reduction of fees." On the other hand, a correspondent contends that there are "great advantages to both teachers and pupils." One professor says: "I have no objection to it, although I prefer working alone." Another remarks that "It seems perfectly legitimate, though perhaps likely to injure second-rate men." The following quotations suggest that their authors have not a high opinion of the work done in proprietary music-schools. "It must tax the energy of the teachers more than private lessons, and dull their interest." "It is impossible at any music-school to receive that thorough lesson which a good teacher can give individually—art loses." "I never knew but one proprietary music-school, and I consider that a failure in every respect."

There are one or two matters in connection with proprietary music-schools to which no allusion has been made, for the simple reason that they have not been raised by any of the members of the profession who have given replies to the question quoted above. The few remarks upon them which follow are offered with diffidence, as the writer has had no practical experience of the working of a music-school. It frequently happens that a teacher of standing cannot take all the work that is offered to him. Under such circumstances what must he do? He may raise his terms, but this is not always a safe plan where there is only a limited population. Also there is the further objection that his usefulness, and consequently his influence, would be lessened. He might shorten his lessons, but this device could not be continued *ad infinitum*, and would in the end be circumscribed by the credulity of his pupils. But if he would take a more worthy view of his position, he might open a music-school, and enlist the services of some of the younger teachers, who would probably be the most promising of his own professional pupils. He could assign duties to them, which were



suiting to their capacities, whilst reserving to himself the more important part of the work. By so doing he would immensely enlarge his sphere of usefulness, and promote the interests of his younger brethren, whilst at the same time enhancing, in at least an equal degree, his own reputation.

From the financial point of view a word may be said with reference to proprietary music-schools. If a professor visits a private school, he has provided for him a room and a piano, and in one way or another he has rightly to pay for this accommodation. The commission he allows on his terminal accounts remunerates the principal of the school for the use of her room and instrument, as well as for her business enterprise in procuring the pupils whom the professor teaches. If this apparent sacrifice of money is deemed advisable on the part of the teacher, then it seems perfectly practicable, under other circumstances, to devote a similar amount to the establishment of a music-school. For the saving of time which makes this reduction of terms desirable in the one case would certainly justify the outlay of capital in the other. With respect to the artistic results in music-schools, they probably vary in a similar manner as do the pupils of isolated professors; and for the same reason, namely, the efficiency, or the reverse, of the teachers.

Intimately connected with the foregoing enquiry is the question "Do you think that musical academies injure the private professor?" Opinions on this matter were anything but unanimous. Some correspondents gave affirmative answers, whilst others contented themselves with a simple negative. The remaining answers were qualified by various limiting conditions, and these it will be interesting to examine in detail. Here are a few specimens: "Not if he is a good teacher." "To a certain extent they must injure the private professor,

except if the latter has fame, when a musical academy could no more injure him than a hospital a celebrated M.D." "A good private teacher will be in demand, in spite of these academies." "The real teacher need not fear them." "Undoubtedly very inferior teachers suffer." In fact, to sum up all in a few words, the competent man may always expect to find work, providing he resides in a place where the population is not too small. The weakest will, in the musical profession equally with any other walk in life, go to the wall.

Turning to another set of answers we find quite a different kind of discrimination pervading them. For example: "The private professor would be injured; he will, however, probably be engaged at the academy." "Unless the said professor is in some way connected with such academy or academies." "Musical academies are an advantage to the professors who teach therein, but a disadvantage to those outside." "I think musical academies will create an interest or curiosity in the art, which a single professor cannot do. If the teachers are foreign to the town, it certainly does look like trespassing." In towns where the above statements apply, the remedy of the private professor is obvious. Let him fight the academy professors with their own weapons, and if he cannot obtain what he considers to be his fair share of the work they are competent to provide, he can open an opposition establishment. In the fierce "struggle for existence," which is the rule all over the country, no man can afford to lose an opportunity.

A good many of the replies to the question as to musical academies and the private professor, have reference to the towns and cities where such institutions are located. Their opinions vary in a most striking manner. Compare the two following answers: "London academies do not injure the private professor." "Not in the country, but in London and large cities." Here are

a few more which the reader may try to reconcile at his leisure. "Such institutions as the R.A.M. certainly do *not*. *Cheap* institutions do *greatly*." "In large towns I think they must." "Not in large towns, and do not affect teaching at schools." "I have heard that they do in London." "Not unless they are subsidised, or solicit subscriptions to enable them to undersell the outside professor." "Undoubtedly, as they are carried on in some places. *We* suffer from a 'School of Music,' .... but our successors may eventually be gainers." "Corporation endowment to middle-class musical education has undoubtedly injured the private professor."

Some correspondents have touched on the question of fees. "More subjects can be studied at less cost." "Tuition can be got more cheaply in them than a private professor could teach for." "If musical academies offer special advantages, they must injure general teachers who have not the same to offer."

Others look for ill effects in the future. For instance: "I have not found music academies injurious, but I think they must become so ultimately, judging from the rate at which they are springing up." "I think they are tending that way." "Not much at present, but ultimately they will just kill all private teaching." The last sentence is of a very despondent character, and we will sincerely hope that it presents an overdrawn picture.

A few miscellaneous opinions on this question of musical academies are appended. Speaking generally, they seem to throw a brighter light upon the somewhat dismal forebodings of the last paragraph. "I think they are injurious, but do not speak feelingly." "Very injurious in some cases, but not in my own." "They are good for the student." "I have found musical academies a distinct advantage."

It is obvious, then, that very much may be said both



for and against musical academies. The evidence on both sides has been of the most varied and conflicting character, and he would be a bold man who should attempt to reconcile the numerous incongruities which have been presented in the above pages. There are, however, two points upon which it appears desirable, before leaving this part of our subject, to make one or two observations. First, then, is it quite certain that the assumed cheapening of teaching in academies injures private professors of good standing? Is it not rather the fact that many of the students are drawn from the ranks of the pupils of very indifferent teachers, and that they pay the same, or perhaps slightly higher, fees, for such competent instruction as would, apart from the academy, be quite out of their reach? It is, of course, a pity that the income of the incompetent teacher should be reduced to a starvation limit, but it is quite certain that this result cannot be deplored if the pupils' interest is considered. Secondly, what difference does it make to the competent teacher whether he sees his pupils at his own house, or at a school of music? In the latter case he may have to make certain allowances for the maintenance of the institution, but he receives an excellent return for his small investment, in the shape of central position, economy of time, and increased publicity. Individual cases of hardship have occurred, no doubt, in which private professors have had to suffer through the establishment of musical academies, but they may be safely treated as exceptions, which, whilst deserving our commiseration and sympathy, can in no way be used as arguments against such institutions.

## CHAPTER III.

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### THE TEACHER AND HIS WORK—II.

WITH respect to the plans which teachers adopt in giving their lessons, not much can be said in this book. Opinions would be so diversified, that no practical gain could be derived by any attempt to generalise from them. For instance, of what value would be such questions as these? "Do you employ any book of technical exercises?" "What books of studies do you prefer?" Every teacher worthy of the name has selected the books which he considers best adapted to his work, and he would decline to be shaken in his deliberate judgment by any accumulation of opinions from his professional brethren. His selection may be modified in the course of years, but this will necessarily be a very slow tentative process. If, then, every book that is published receives the approbation of a section, large or small, of reputable teachers, what would be the practical value of so heterogeneous a mass of evidence? For the same reason it did not seem desirable to enquire as to length of lessons, and how these could best be subdivided so as to suitably present the topics which the pupils were expected to study. Other subjects will present themselves to the mind of the teacher as being profitless for purposes of discussion. But it did seem desirable to obtain the opinions of members of the

profession on two points, and these will now be considered.

To the question, "Do you advocate the systematic teaching of musical 'form' along with the piano?" affirmative answers were given by an overwhelming majority. The proportion of negative replies was about five per cent., whilst almost identically the same number refrained from giving any answer to the question. The expressions of opinion on this subject were most emphatic in many cases, and the perusal of a selection of them cannot fail to be of interest. "I do decidedly. The pupils' intelligence, power of comprehension, memory, and sympathy with the composer all gain by this practice." "I cannot conceive a qualified teacher doing otherwise." "I should advocate a systematic analysis of all the art elements contained in the piece of music which is to be studied." "There is too little of it with so-called finished players or writers." "I regard it as much more important than the teaching of 'harmony,' so-called, which very few pupils can afford time to carry to any useful degree." "I cannot see how music can be approached without the utmost observation of form." "I feel very strongly on this." "You cannot teach too much. The danger is teaching too little." "I advocate common-sense teaching, and interesting information to be given to the pupil in the theory of the thing practised." "Yes, and a thousand times yes!" "Anything and everything to make a musician." "It certainly enhances the interest to a pupil when the form of a piece is explained." There can be no mistake as to the meaning of the above replies, and be it remembered that they are presented as samples only of a very large number. Many more pages could have been filled with answers of similar purport, but enough has been said on this side of the question. The following "reply" is very interesting



and suggestive: "Most assuredly form should be taught. . . . The pupil, instead of being told to get up such a page, or part of a page, should, in the case of a Rondo, for instance, first be told to learn the subject, and play it as it reappears here and there, then take for another lesson the episode No. 1, &c., &c. I have found it useful in the case of young pupils to suggest words to accompany the subject and other divisions of the movement, the words being of the same character as the music, and of similar rhythm." No one will deny that such a plan of practice is likely to develop the pupil's intelligence, and so to increase his appreciation of classic music.

Turn we now to examine a few typical replies of those teachers who consider that the teaching of "form" should not be universal. Several would confine this kind of instruction to advanced pupils. It will be acknowledged that the term advanced is sufficiently vague. Here are a few replies which indicate another, although related, kind of limitation. "To those capable of receiving such instruction—a small number." "If the pupil is a clever one, yes; but if dense, no." "According to the discretion of the teacher. It would be thrown away on the mass of pupils he has to receive to boil the pot." "It excites interest in the piece. Of course, the pupil must be fairly intelligent, or it will be only disturbing." "When your pupil is intelligent enough. Being a bit of an artist, I cannot conceive anyone not noticing form, either in the arrangement of the whole work, or the form of passages in the work." The last quotation suggests very admirably the way in which the true teacher should set about his work, namely, to develop in every available manner whatever latent artistic feeling may be possessed by the pupil, and to allow no apparent obtuseness in this direction to deter the teacher from using his utmost endeavours.

In a few cases a general agreement as to the desirability of a study of "form" was expressed, but objections of a practical or business-like nature were made. For example: "Form, as a whole, ought to come as a separate subject." "There is not time to do this systematically, without trenching on the attention which should be given to the piano itself. But I think that incidentally remarks on the construction of the music played should be made, so as to bring about a considerable insight into this important matter." "I should advocate the teaching of form, but it is not practicable under the ordinary conditions of pianoforte instruction." "Some attempt to enlighten the pupil as to the form of every composition attempted would be of service. But much depends on the object the pupil has in view; whether simply social pleasure, or real musical progress." "Not the *systematic* teaching of form. A word or two of explanation would be interesting, but I think that it has very little in common with mechanical dexterity." The above opinions are presented to the reader without note or comment, in order that he may place upon them whatever value he thinks their due.

And now for examples of a negative character. "To most pupils 'form' is perfectly useless." "I object to it as taking up too much time." "This is only for advanced pupils, I take it, after a thorough acquaintance with harmony and counterpoint, and in those who have some ability for writing." "Not for amateur students." "Form is very useful when people know how to write and are good theorists; without, it is so much gibberish. Form can be of no use till people can write."

Before dismissing this question of form a word or two should be said on the following communication: "No other subject has had so much humbug written concerning it. Could you prevail on ———, or some

other reliable authority to give us an edition of Classics (that will be accepted at examinations), where the form is clearly defined." There is no difficulty in finding books which clearly define the form of classic works, but to persuade their authors to agree in the analysis of any particular composition is not to be accomplished by anything short of the most despotic authority. To the majority of students, however, this is a matter of small moment, the form itself being of infinitely greater importance to them than the arbitrary nomenclature of any particular theorist. What does it matter to them that a certain succession of notes is called by one man a "causeway," by another a "passage," whilst a third considers it to be an integral part of the "second subject?" The identification of the passage, and its relation to its surroundings are the important items, whilst mere nomenclature is an insignificant matter. But the relative importance of the terms employed, as compared with the thing they are required to define, is entirely altered when an examination is in view, and it is difficult to see what relief can be given to students. How many teachers are there who have had to make some such remarks as these to their pupils: "In my opinion, the second subject begins in that bar, but that does not matter, as your examiner will probably make it come earlier, or possibly later. From what I have observed of his idiosyncrasy in this matter, I am inclined to think that he will bring the second subject as near to the commencement of the movement as an extreme distortion of technical terms will permit. You are, however, so familiar with the construction of this part of the movement that a careful use of your brains should enable you to divine what your examiner wants as soon as you hear or peruse his questions. But don't regard my opinion in the matter at all. I will maintain my own view of the place of the second subject in this



movement against the world, under ordinary circumstances, but for the purpose of your examination it is worthless." No one who has had much to do with preparing students for examinations which include the analysis of a classical work will say that this is an overdrawn picture. The authorities differ widely in many cases, and disagreement among examiners is not altogether unknown. Then what should the poor, unfortunate candidate do? If he is wise, he will have a few lessons from a recent pupil of the examiner, who, by reason of his training, is most likely to put him in the right track. But let it ever be remembered that such a game of hide-and-seek or blind-man's-buff as has just been depicted, is most discreditable to its devisers, and has not the slightest artistic value.

The other point having reference to the work of the teacher, upon which the opinions of the profession were invited, is embodied in the following question: "Are there any advantages, besides the economising of time, to be gained by the simultaneous teaching of two or more pupils?" By far the larger number of replies were qualified by various conditions, whilst the remainder were either direct negatives or affirmatives, the former slightly preponderating. In some few cases, reasons for a negative reply were given; here is a selection of them: "Simultaneous teaching ought to be strongly objected to in the interests of pupils, parents, and true art generally." "Profit to the teacher, to the disadvantage of the pupil." "I think it is not a good plan, as you do not often find two or more pupils that can be taught quite in the same way." "One is apt to retard the progress of the other." "Although necessary frequently in schools, I musically dislike the plan, as tending to repress the pupil's individuality." "It is as much as I can do to teach one at a time." The reply, "Unless by separate teachers," seems to miss the point of the question. The

following is very true, but scarcely relevant: "No, because it becomes very tiresome to sit for four hours without moving."

We now come to replies which are qualified in various ways, and this will probably be the most interesting and suggestive portion of our investigation with regard to *ensemble* teaching. "It is a swindle, except in duet playing, when done for the sake of money-making." "Never tried it, except sometimes giving a practical lesson to one pupil, and a theoretical to another at the same time; I think there are no other advantages except the one mentioned in the question." "Practical lessons ought, in my opinion, to be given to one pupil at a time." "A positive injury is done, except in the case of singing pupils, perhaps." "Personally, I have a great prejudice against the system, *except* in certain cases where concerted music is to be studied." "Duet playing is of course an advantage to pupils, otherwise simultaneous teaching only saves time, or enables a teacher to meet the slender finances of some pupils without loss to himself." The following represent a good many replies: "I think simultaneous practice helps to teach time and attention to marks of expression, especially when a good teacher plays *with* the pupils, either on the same piano, or a second." "Simultaneous teaching produces good timists, or so-called choir-players, but not good solo-players." The term "choir-players" is a very suggestive one. A few replies had reference to the kind of pupils for whom simultaneous teaching would be advantageous, the following are examples: "There are advantages if the pupils are both *earnest* and of nearly equal attainments, but this is not often found out of academies and conservatoires." "I do not think class-teaching advantageous for dull pupils, but where pupils are intelligent and careful, good results can be obtained." "Only in the case of elementary

pupils." "In the case of young pupils longer time can be given, and a proper method of practice insisted upon."

Many replies restricted class-teaching to certain specified subjects. It would not be possible to reproduce them all, without occupying far more space than appears desirable, but a sufficient selection will be given to enable readers to gauge accurately the opinions of their professional brethren in this matter. "It depends on the subject. Anything theoretical might be taught, but nothing, except class-singing and orchestral-playing, practical." "In some few subjects, where questions are permitted to be put by the pupils." "I don't believe it can be done, to do justice to the pupils, unless in theory." "Harmony and composition classes are most useful, as each student learns much from hearing others' faults corrected, and from replies to others' queries." "Especially in singing, where a pupil with a bad tone will instinctively imitate one with a better; but I do not like more than three pupils at the same time, excepting for theory." "Individual teaching is far the best; though lectures on subjects such as form, and musical history are good, as the lecturer can devote time to the consideration of such topics without loss when he is addressing classes." "I should say that except for singing, harmony, &c., even the time is lost and wasted in teaching two or three pupils together."

A few replies will now be given, which describe the influences of class-teaching upon pupils: "The pupils of a class sometimes show a spirit of emulation which does them good, also they have the advantage of hearing other lessons or exercises corrected. I think classes, on the other hand, are discouraging and unprofitable to slow or dull pupils." "They get emulation, and are stimulated to further exertion by the performance of a diligent student." "Emulation, example, &c., may



do some good, but I have always found that individual instruction is most efficacious." "It is not so wearying for either teachers or pupils." "Pupils often assist each other." "Young pupils more especially learn from each other." "I have always noticed much interest and go in a class. It only answers for a short time."

This portion of our enquiry may fitly close with a few replies which, in various ways, and sometimes inadvertently, advocate *ensemble* teaching. "Each pupil has the advantage of hearing the faults of others corrected, so that he is enabled to avoid them, which is better than having them corrected. Also a practical lesson in teaching, such as this method affords, is of advantage to professional pupils." "If it *is* simultaneous teaching—yes; but I do not think much good comes of one pupil (supposed to be) looking on whilst another takes a pianoforte or other instrumental lesson." "The only way I do this is for one to listen while the other is being taught." "Some pupils find advantages in the system of teaching two or more at a time. They do not become so nervous, and I have often found that pupils acquire the power of playing in strict time much more rapidly than when playing alone." "Have never tried it. I should think the lessons are not nearly so good, though it is carried out with success at the Continental conservatoires." "Occasionally with pupils of equal ability—yes, persons of nervous temperament often grasping a fact when the explanation is not immediately directed to themselves." "I consider that a certain amount of individual instruction is absolutely necessary—class-teaching is good up to a certain point, but afterwards fails to give good results." "I have practised music in various ways as a teacher, executant, and musical director, and have come to the conclusion that young people must also learn '*how not to do it*;' this they can do by looking on and careful listening

very effectually." "Joined with sufficient individual instruction, simultaneous teaching and practice are advisable." "It saves the teacher going over the same ground to each pupil. There are a great number of faults which are common to all players, and I should advocate giving periodical lessons in classes, the pupils grouped round the teacher, he illustrating the defects and pointing out the remedy. Much of the technical work may be done in this way."

There is one form of *ensemble* teaching to which no direct reference is made in any of the "replies" received by the author, and to which it does seem desirable that a little attention should be devoted. It is the practice with some professors to form classes for the study of solo-singing. Now, although the idea of a class for solo work appears at first view to involve an absurdity, it cannot be denied that, under proper restrictions, singing can be effectually taught in that way. It is, however, to be feared that the system is in far too many instances abused. Cases have come under the author's notice in which girls with contralto voices have been taught in the same class with sopranos. Even this might not, with careful management, be deemed a very objectionable feature. But what shall be said of a class in which all the pupils sang together in a song whose upper notes were absolutely unattainable by those with low voices? Such a case was mentioned to the author a short time ago as having occurred at a ladies' boarding school. It appears to show a desire on the part of certain parents and guardians to secure cheap accomplishments for those in whom they are supposed to take an interest, and on the part of the teacher a want of conscientiousness in accepting work which he must know can never be made artistically satisfactory. What can be more lamentable than to hear a class of intelligent girls bleating out a namby-pamby drawing-room

ditty? Such a performance is absolutely of no value in developing true musical expression, and is not to be compared for a single moment with the study of the charming concerted music for ladies' voices, of which such a wealth has been issued by our leading publishers during the last few years.

Before closing this chapter, the author would like to offer to his professional brethren, for their consideration and criticism, his own plans, which include a considerable amount of *ensemble* teaching, and which are specially designed for use in ladies' boarding schools. First of all, every girl who is not absolutely devoid of musical ear is placed in the singing-class. Apart from its use in developing the voice, the singing-class is of immense service in cultivating the ear, and therefore musical dictation should form an essential part of every lesson. The author employs the devices of the Tonic Sol-fa method in his singing-classes, but not usually the Tonic Sol-fa notation.\* These devices include suitable breathing exercises, ear-tests, and modulator practice, and they can be confidently recommended to any teacher who has reason to be dissatisfied with his own plans. Then, besides the singing-class, every girl is placed in a theory class, suited to the extent of her knowledge. Classes such as have just been described are to be found in every well-conducted ladies' school, and their employment in the case under consideration calls for no special remark. Not so the arrangements to which our attention will immediately be directed. For the purpose of pianoforte practice, which shall economise time, and at the same time be thoroughly efficient, the girls are divided into groups of four, the members of any particular group

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\* It may, however, be mentioned that on one occasion recently it appeared desirable to purchase Sol-fa copies of a school operetta. The necessary instruction in the notation was imparted in one blackboard lesson of less than half-an-hour's duration.



being of nearly equal proficiency. Two pianos, tuned to the same pitch, are placed in one room, and are employed by a group of girls in the kinds of practice about to be described. The most efficient of the four, who may be styled the "leader," plays a technical exercise which is immediately repeated by her three companions in succession. When each has played the exercise alone, it is repeated by the four together, and this process is continued until the required number of exercises has been thoroughly practised. All this is planned out for a week in advance, the speed at which each exercise shall be taken being carefully marked. It is, perhaps, scarcely necessary to say that the constant use of the metronome is strictly enforced. Scales are varied in many ways. For instance, by each player alone, by two at a time, or by the whole four. Then the two pianos can be played in thirds or sixths, or by contrary motion. In fact, the variety obtainable is very great, and as a natural result, the interest of the pupils is more effectively sustained than by the usual methods. Each group of girls, besides the technical practice which has just been described, is expected to work up a portion of one of the eight-hand pieces of which so large a quantity has latterly been published. A few of these are original compositions, but by far the larger number are arrangements from the orchestral works of the great composers, and include marches, overtures, and symphonies, besides other classes of composition which it would be tedious to enumerate. It may be objected that the performance of an orchestral work by one of the great masters in the form of an eight-hand arrangement is a violation of the composer's intention. This is very true, but in so far as it constitutes an objection, it equally applies to every modern performance of such a work. No one will contend for a moment that the effect heard by Mozart, for instance,

in one of his overtures, has much in common with that of its performance by a first-rate modern orchestra. Of the benefit to be derived by grouped practice, such as has just been described, it is impossible to speak too highly, both with regard to mechanical dexterity and clearness of apprehension. Each girl is also expected to prepare a "study," and a portion of a piece, for this purpose receiving a short separate lesson. It is not, however, impossible to treat this part of their musical education effectively in class, as, for instance, when several girls are being "coached" for a practical examination where certain specified pieces are prepared. The criticism of each one's playing by her companions would probably be as useful educationally as that of her teacher, and could not but be of benefit to everyone concerned. Such plans as have just been described are probably employed in one form or another by a few teachers, but they have not received that attention from the members of the profession generally which they merit. In conclusion, it may be remarked that the devices employed by Mrs. Curwen in her very admirable work, the "Child Pianist," are nearly identical in idea with those described above, but are specially adapted for home use. The fact of two plans which, whilst totally differing in their details, are yet so similar in their design, having been independently evolved, suggests that they deserve more than a mere passing notice.

## CHAPTER IV.

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### THE YOUNG TEACHER.

ALTHOUGH this work does not profess to initiate the music-teacher into the various mysteries of his art, it will not be out of place to give a few hints to the young man who is just entering the profession. A thoughtfully-written work which connected the truths of the science of education with the daily routine of the professor of music would be of great service to such an one, and it is to be hoped that a book of the character described will be issued by some teacher who has the requisite qualities of ripe experience and philosophic grasp.

The first thing which a young teacher should do is to consider, seriously, exactly what he wishes to accomplish in the lessons he hopes to give. Perhaps the shortest and clearest way of defining his object would be to say that he desires to impart a maximum of instruction with a minimum of discomfort, or, in other words, his lessons should be so arranged that, to both teacher and pupil, pleasure as well as profit may result from them. The statement just made is so obvious that the reader may be inclined to brand it with the unpleasant name of platitude. Well, perhaps it is a platitude, but there are far too many teachers who disregard one or more of its conditions, and therefore



it may very well find a place here. For example, there are a considerable number who do not look upon the comfort of the pupil as being of paramount importance, although in this respect the teachers of the present day compare very favourably with their predecessors. The old-fashioned music-master used to get into a rage with his pupils on the smallest provocation. He would rap their knuckles with his heavy gold or silver pencil-case for very slight faults, and has even been known to threaten to "knock them off the music-stool." And, strange to say, he thought that this was teaching. In his milder moments he was sarcastic or abusive according to his humour, and considered that all his vagaries must be received uncomplainingly by those poor victims who were euphemistically called his pupils. He never thought of questioning the propriety of any of his methods, and would have ridiculed the idea that it was his duty to endeavour to interest his pupils. If the young teacher feels inclined to get into a rage over a false note, let him ask himself seriously whether such a course of procedure is conducive to the best interests of his pupil. If he gives a negative reply to this enquiry, as he undoubtedly will, let him try to find out how best those interests can be served. Let him remember that his one aim is to be successful, and that every portion of his conduct must be so arranged as best to serve that end. With this test always set clearly before his mind, the young teacher cannot get far wrong. His earnestness in his work will cause him rapidly to acquire teaching power, with the result that his lessons will gradually lose that irksomeness which was caused by his inexperience. With respect to his manner with his pupils, the only advice which need be given to the young teacher is—be natural; affectation is fatal to success. Let him also bear in mind that sarcasm is a very cheap weapon, and seldom calls for much cleverness in its

employment. To employ it to a defenceless pupil is most unfair, for it generally has more to do with the teacher's ill-temper than with his pupil's incapacity.

In whatever form the teacher gives his lessons, they will generally include two chief topics, which may broadly be denominated theory and practice. They are necessarily combined in the case of an efficient vocalist or instrumentalist, but should, to some extent, be separately studied at the outset of the pupil's career. By this it is not meant that each branch should have a distinct lesson, but that the complications inherent to one topic should be carefully separated from those of the other, both in the teacher's explanations and in the pupil's apprehension.

The plans to be employed for the successful teaching of musical theory differ in no wise from those which are advisable in such school subjects as Arithmetic, Geography, or a language. In each case a certain number of facts have to be marshalled in such a way that they may be readily understood and easily remembered by the pupil. It is not sufficient that a fact shall be stated, and the pupil left to his own devices so far as the memorising of it is concerned. Anyone who would be satisfied with such a method of imparting instruction is unworthy of the name of teacher. No, rather must the fact, by felicitous illustration or other suitable device, be placed in so clear a light that it shall be thoroughly comprehended and indelibly imprinted upon the pupil's memory. If this can be done with one explanation, then the teacher attains that highest ideal which he should, even under the most trying circumstances, ever keep before him. Much time is wasted in the study of musical theory through the employment of imperfect methods, and if the young teacher should find that certain carefully-imparted truths slip too easily from the minds of his pupils, he had better endeavour to

improve his plans. He will probably find that the fault lies far more with himself than with those whom he is supposed to be teaching. Some widely-employed plans of teaching musical theory seem fated to land pupils in perplexity and disaster, and serve to show that the science of pedagogy has been sadly neglected by far too many compilers of text-books. For example, suppose it is desired that a pupil shall learn the order of the major keys with sharps, several plans are open to the teacher. The favourite way is carefully to explain that the tonic of each key is a perfect fifth higher than the one which precedes it. Quite true, but the statement is of small value to the elementary student, for it is both cumbrous and unsafe. Suppose the student desires to know the name of the major key with four sharps, he has to commence with the note C, and measure out four perfect fifths, a very tedious process to him, and utterly unsafe, for an error with any one of the fifths vitiates the entire calculation. Also, be it remembered that the student has to go through a similar process every time he wishes to know anything about sharp keys. A very much clearer and simpler way is to show the pupil that the last sharp in the signature is always in the position of the seventh of the key, when an easy calculation will enable him to find the tonic. This plan would be perfect, were it not for the awkward contingency implied in the phrase "printer's error," for if the last sharp in the signature is by any accident misplaced, the rule is utterly valueless. A small objection, probably, and one which does not often apply, but still it must be taken into account by the careful teacher. Still another method of mastering the order of the sharp keys may be mentioned, which has great advantages over the two already described, for it is not likely to cause confusion in the pupil's mind, and it has the further merit that



it tends to economise time. This device is the employment of a well-constructed "mnemonic line," consisting of a succession of words whose initial letters are the names of the sharp keys in proper order. This plan is quite obvious as soon as it is mentioned, but is probably employed by a very small number of music-teachers. Let the young teacher who desires to succeed in his profession ponder well on this and kindred devices, for they will be of great service to him in the only true method of tuition, namely, that which compels imparted knowledge to remain in the minds of the pupils. What has been said in relation to unsatisfactory methods of teaching applies with equal force to all other branches of musical theory as to the point which has been selected for special illustration. It would not, however, be desirable, nor is it necessary in a book like the present, to further enlarge on this subject. Enough has been said to show the young teacher that he need never consider his methods of imparting instruction perfect so long as any fact which he has endeavoured to implant in the pupil's mind is forgotten. If he thoroughly recognises this fact, his skill will undoubtedly increase, as will, in an equal degree it is to be hoped, his modesty and toleration of his professional brethren.

But the problem, how best to develop the practical skill of a pupil, calls into play a very different set of faculties from those whose operations have been commented on in the preceding paragraph. In devoting a short space to their consideration, our attention will be confined to the piano. This will be done from notions of convenience, but it is obvious that the principles which govern the development of technical skill must be the same in all cases, and consequently, remarks on teaching the piano may easily be transferred to any other instrument, or to the voice.

Well-ordered piano-practice is so designed as to render

certain movements of the fingers facile which were at first executed with uncertainty. In this, as in all other operations requiring a high degree of technical skill, it is obvious that much time may be saved by the adoption of suitable devices, and that either inexperience or want of system on the part of the teacher may very seriously impede his pupils' progress. By what means, then, shall this important problem best be solved? The enthusiastic young teacher will probably say, "You must thoroughly practise ————'s Technical Exercises." He himself derived considerable benefit from their use, and is therefore justified in proclaiming their merits. But he very often goes a step further, and treats the Technical Exercises of his choice as an infallible nostrum, a specific which is to remedy any faults or failings on the part of the fingers, just as the quack doctor lauds his pill, potion, or powder whilst persuading the gaping rustic that it will search out and cure every ill which flesh is heir to. Also, like the quack, he will proclaim his plan to be the only effective remedy. But as his experience widens, he will begin to find out that a printed method, however admirably compiled, is not the principal thing, and that it can never usurp the place of brains. Without the intelligent direction of both teacher and pupil, no set of exercises has the slightest value, whilst excellent work has frequently been done by teachers who employ no formal technical plans.

A few moments devoted to the enquiry, What is meant by the development of technical skill? will not be wasted. The first step is, obviously, that any note on the piano shall be struck by any finger at the discretion of the teacher. Providing this can be done promptly, and with duly regulated force, it is evidently quite immaterial whether the pupil's hand is held in the exact position required by one teacher, or in that favoured by another.

When this is accomplished, the next step is to acquire the power of striking simultaneously or successively two or more notes. In playing successions of notes, perfect equality of force and speed may be required at one time, whilst, at another, each of these may be varied in all kinds of ways. Some of the notes may have to be struck loudly and others softly, and there may be any number of gradations between these two extremes. Also one note may be held down for a considerable period, whilst the next finger is taken up immediately after its note is struck. Now, since all notes must be sounded successively or simultaneously, the only varieties imparted to them being those belonging to force and speed, it is quite obvious that the above remarks epitomise all that can be said as to the development of mechanical skill on the piano. Perhaps the most convenient means by which this development can be furthered, is the adoption of a well-ordered set of technical exercises. It must, however, be remembered that, without much effort on the part of the teacher, such exercises are exceedingly dry and uninteresting to pupils, and are too frequently practised in a dreary and perfunctory manner. In fact, the term "practised" is a misnomer under such circumstances. Those exercises are the best which can be made most interesting to pupils, no matter whether they are extracted from a standard work, or are devised by the teacher on the spur of the moment.

And now let us endeavour to trace the mental and physical operations which go to make up that complicated process, known as playing the piano. Certain printed signs are observed, and their purport transmitted to the mind; whilst there, a peculiar transmutation goes on which results in a mandate being issued to one or more of the fingers to execute well-understood muscular movements; and then the ear critically observes whether

the instructions of the mind have been faithfully carried out by the fingers. When all these operations, mental and physical, are executed with facility, the performer would be called a good "reader of music." But suppose he should fail in one or other of these operations, the effect would be apparent in the halting nature of his playing. He might not apprehend the meaning of the signs he was observing with sufficient accuracy or rapidity. Or, on the other hand, he might have no difficulty with the printed page, but rather through lack of digital dexterity. The first of these two cases is by far the most frequent, although the latter is by no means unknown. It will be necessary for the young teacher, if he is anxious to excel in his profession, to take care that every part of the mental and physical training as above described shall receive careful attention in the lessons he gives.

With respect to choice of pieces a word or two may be said. Any music which does not interest a pupil is most undesirable, hence the folly of giving a high-class sonata to a girl who has not the intelligence to grasp its meaning and design. And yet how very frequently is this done, with the result that the term "classical" is too often a synonym for all that is dreary and hateful in music! If the technical difficulties of a musical work are so great as to require all the mental powers of a student, how can he or she be expected to have regard for its æsthetic beauties? And what an insult it is to the memory of a great composer that one of his most glorious creations should be made to degenerate into a mere finger exercise! The young teacher should not confine himself to either drawing-room pieces or classical music, but should endeavour to be thoroughly eclectic, employing the best of every kind. For it must not be supposed that because a piece is called "Idyll," "Polka de Concert," or "Morceau de Salon," it is



therefore trash, any more than that a sonata or rondo is of necessity good music. The form which a composition shall take depends very largely upon the fashion of the hour, and hence a good composer will write attractive music in whatever idiom may happen to be most in vogue. So we can admire and enjoy the Sonatas of Mozart and Beethoven for their intrinsic merits, but could we become enthusiastic over those of Dussek, or even Clementi, if it were not for the reverence which we pay to the name, Sonata? Very many so-called drawing-room pieces by recent composers which are despised by purists, are infinitely superior to the dreary pedantic lucubrations which include a considerable proportion of the compositions of Dussek, Clementi, and other writers of the same school. Of course such a statement is terribly iconoclastic, but it will be heartily endorsed by those who are not afraid of the musical Mrs. Grundy.

Such are some of the topics upon which the young teacher will find it advisable to meditate, and if the above remarks assist him in however slight a degree, the author will be amply rewarded for the labour involved in compiling them.

## CHAPTER V.

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### THE ORGANIST AND THE VICAR.

Most teachers are now, or have been at an earlier part of their career, organists. An appointment as organist is usually valued by a young man just entering the profession, for it offers him a small but certain income, and it may also be a means of introducing him, professionally, in many circles where he would otherwise remain unknown. He may also have a liking for the work connected with the post of organist. But when he has made for himself a reputation as a teacher, he will probably discover that his church appointment becomes very irksome to him. He has no day of rest, unless he decides to sacrifice some of the time which would otherwise be devoted to teaching. But this is most unsatisfactory to him, because, in all probability, the emolument from his organ is out of all proportion smaller for the time devoted to it than that derived from any of his teaching. If he is treated with the respect due to his reputation by his vicar, he may, at a considerable pecuniary sacrifice to himself, remain an organist for many years, but should any unpleasantness arise, he will throw up his appointment with alacrity, and welcome his emancipation with joy.

Every now and then there occurs, in one musical paper or another, a growl, usually anonymous, as to the arbitrary treatment of some organist by his vicar. An attempt is made to get up a considerable amount of indignation, but the matter very shortly sinks into oblivion. Such being the case, it appeared advisable to make one or two enquiries bearing on this subject. To the question, "Do you know any instances in which the absolute authority of the vicar of a church has been employed to the discomfort of the organist?" a considerable minority gave negative replies. Of the majority who answered in the affirmative, only a few claimed to have had any personal experience of such discomfort. In some cases, the names of organists who had suffered from the arbitrary conduct of their ecclesiastical superiors were given, but as they will have only a local interest it does not seem desirable to enlarge upon them in this book. One case appeared to have become widely known, for it was mentioned by many organists residing in the Midlands. A recent cathedral dispute was alluded to by one or two correspondents, but as it was thoroughly ventilated at the time, and is now settled, it will receive no further notice here.

Speaking generally, the vicar comes very well out of the ordeal, although there are, of course, exceptional cases of hardship, just as there might be in any walk of life. Here are a few personal experiences, which will give the reader a fair idea of both sides of the question: "I have been nearly thirty years organist, and have always been well treated, and have, of course, responded in the same way." "My thirty-five years' experience as an organist has been very pleasant." "I have only had two vicars to deal with, and have found great pleasure in working with and for both of them." "I have had nearly forty years' pleasant experience with vicars and rectors. The annoyances I have

occasionally met with are from the curates." Another correspondent expresses an opinion diametrically opposed to the last quotation. He says: "Parsons are very nice as curates, but when they become vicars there is a strange change apparent." A few instances of arbitrary conduct on the part of the vicar will now be given. "I felt so annoyed at the manner I was treated when a young man by the clergy in the few appointments I held, that I would rather do anything than place myself under their control." "I am at the present time unfortunately experiencing such discomfort, a man who does not know one note from another has lately been appointed vicar, and I find it far different to his predecessor, who was a musical man." "I have myself experienced discomfort through the exercise of authority both of vicars and churchwardens. It is more than probable that they in turn have suffered at my hands." The following reply gives a reason for the discomfort of the organist, stating that it arises "from the inability of the vicar to appreciate the value of good introductory voluntaries, and the erroneous conviction common to the clergy, of supposing that no music beyond the scope of untrained, unpractised, and copyless members of the congregation should be rendered by organist or choir; thereby assuming that choral worship cannot be participated in, except audibly." Two cases are mentioned in which vicars "have actually dictated to the organist what kind of voluntaries he should perform."

Several replies transfer a greater or less amount of blame for causing discomfort from the vicar to the organist; here are a few of them. "Generally speaking, I think the faults of organist and parson are equally divided." "In most cases the organist has been as much to blame as the clergy." "I believe that the difficulties of organists are often caused by their own stupid indiscretion, disagreeable temper, or ungentlemanly conduct." The last indictment is terribly strong, but



there have been plenty of instances to which it is strictly applicable. Many old-fashioned organists appear to take a pride in cultivating an Abernethian brusqueness of manner, such as no educated man could possibly tolerate. A case occurred a few years ago in which a very distinguished organist was guilty of great rudeness to his vicar. To escape summary dismissal, he was compelled to partake of that highly wholesome but rather unpalatable dish known as "humble pie," by making an apology to the justly-offended clergyman. The general verdict will probably be—serve him right. The following opinions deserve careful attention. "If the organist knows his duty, and is ready to acknowledge the authority of the vicar, I have never seen or known such power used absolutely." "If an organist is hearty and reverent in his duty, it must be a very cantankerous vicar that would not work with him well." "If the organist is well up to his work, he is always master of the situation; I think most of the trouble between vicar and organist comes from employing inferior men." "The organist should find another post if he and the vicar cannot act together." "A musician of ability need not put up with any undue interference from a clergyman or any other person." The last quotation is specially commended to those whose life is one continual growl at the annoyances they suffer from other people, and who appear to be happiest when they are exhibiting to the world their numerous causes for complaint. Happy is the man who is not afflicted with the friendship of one such dismal being!

Following on in logical sequence from the above discussion comes the question: "Would you limit the power of the vicar, and to what extent?" To this, one correspondent replies interrogatively "COULD you?" and another negatively, "You can't do it." But this is, of course, beside the question, otherwise the term

“absolute,” which formed an integral part of the previous enquiry would be meaningless. As might have been expected, a considerable majority were in favour of imposing some limit to the power of the vicar, whilst those who took the opposite side made a very respectable display, both with respect to numbers and also to arguments. It will be convenient to take the latter view first, exhibiting a few typical specimens of the replies received. “If the vicar is a man of good feeling all will be right; if he is not, limitations are useless.” “He engages, or should engage, the organist, and he is master of his church. The organist can resign if he is uncomfortable.” “I have always found vicars very easy to work with, so am content to let well alone.” “I don’t think that vicars interfere if their organist acts prudently and discreetly; and if not the vicar ought to have unlimited liberty.” “The vicar, as responsible for the conduct of the church, is and must be master of the situation.” “The vicar being the highest authority in his church, I don’t see how the organist can place a limit on his powers. He can only do his best to serve both the vicar and the choir, and if the former does not appreciate his services, he will have to look out for another situation.” “You cannot limit the power of an employer to make the employée uncomfortable.” “The vicar has well-defined legal rights, which should be respected without demur.” “The vicar of a parish is, after all, an Englishman and a gentleman, and if treated courteously, surely as ready to yield as other men, but in those instances where a vicar is officious and interfering, the organist will consult his own dignity best by resigning, and seeking fresh fields and pastures new.” “Personally, I would rather deal with one man—Vicar—than with many—Churchwardens or Vestry.” “Is not the organist better off in the hands of the vicar than the congregation?”

It will now be advisable to look at the other side of the question. With respect to the replies which will be quoted first, it may be necessary to remark that they must be taken as typical of a very large number which cannot be inserted owing to exigencies of space. It will also be observed that they describe a condition of things which is the rule in church appointments, for it cannot surely be maintained that more than a very small minority of vicars are unreasonable in the treatment of their organists. "I would limit the power of the vicar to choosing the hymns and the general character of the service, but in no case to interfere with the detailed working of the choir, or music to be sung in any way." "The vicar should have power over the general arrangement of the musical service, *i.e.*, whether it should be choral or not; but in reference to the performance, I think, if the vicar is a gentleman, he should leave this to the organist, who should also be a gentleman." "I would restrict the vicar's province to arranging the broad outlines of the service, and not let him hamper the organist as to details. He should fix the hymns, and approve the *text* of anthems." "The vicar should not have power to dismiss the organist as he pleases, or interfere, in any way, with the management of the choir, without permission of the organist, who is responsible for the music of the service." "I would not have the vicar openly interfere with the music whilst the organist is in the performance of his duties." "He should not restrict the organist as to whom he may keep and who discharge in a choir." No one can maintain that there is anything unreasonable in the limitations described in the above quotations, or that they imply any arrogant usurpation of power on the part of the organist. On the contrary, they exhibit the benefits to be derived from the division of labour, by assigning to each church

official plenary power over the work which he is best qualified to perform. This idea is also touched upon by a leading organist in the following phrases: "I object to irresponsible power; and certainly find from experience that a vicar gains by leaving musical matters entirely in the hands of a trustworthy organist."

Some correspondents express their approval of any scheme by which the management of musical matters, in connection with churches, shall be placed upon a more popular basis than is at present the case. A few quotations will now be given to illustrate this point. "In questions affecting the music in church, a vote should be taken of the congregation, and the opinions of the majority adhered to, the vicar simply to have a vote as a member." "By vesting the power of dismissal and engagement of the organist in the hands of a committee." "A vestry is the best safeguard in a London parish."

Before closing this discussion, a few miscellaneous ideas in relation to the limitation of the vicar's power will be given. The first appears to be of a semi-humorous character, and runs as follows: "Choosing the hymns, and hunting out volunteers for the choir." The following opinion by a distinguished member of the profession is very emphatic: "If the vicar does not know anything about musical art, he ought to have no power whatever to interfere with the organist." This is more tersely expressed in the sentence: "If not musical, he should have no veto." "When the vicar is not musical, all hymn-tunes, services, and anthems should be chosen by the choirmaster." "To what extent it would be difficult to say. It would depend somewhat upon the musical knowledge of the vicar and the ability of the organist." One correspondent would restrict the power of the vicar "To the church work purely," but this is obviously a very vague



limitation. Who is to say what part of the service does *not* form a part of the "church work?" because the organist's power would be restricted to that ill-defined portion. The "church work" might be taken to include the tunes to be employed in the service, and even the style in which they should be played. Possibly the stops to be employed might be excluded, and it is difficult to see how the manner in which the organ-blower did his work could be included in the term "church work." And yet what an opening is here for the verbal purist and the logical hair-splitter! The following opinion contains good sound advice, which can be commended to the authorities of any church where unpleasant friction has been experienced. "The vicar should give as *large* (not as small) a salary as he can—*then* back up the organist." One correspondent says that "the vicar has no business to interfere with the organist except when the moral character of the latter is of a doubtful character."

Such are the views which have been elicited with respect to the relations existing between vicars and organists. It is not likely that the recommendations which they contain as to the limitation of the power of the vicar will have any influence in improving the legal status of organists, but they may cause some meddlesome clergyman to consider whether he would not act more wisely by delegating a part of his authority to some thoroughly competent man, rather than by attempting to manage everything himself. For he may be quite sure that a man who has been specially trained to do a certain kind of work is more likely to be successful in that work than one who, however gifted, has had his talents chiefly guided in another direction. To the young man entering upon the profession, the views of his seniors cannot but be of service. He must, however, be careful of his conduct before he has firmly

established himself, and he may occasionally have to quietly pocket his dignity. But when he has, by the exercise of his talents, made for himself an assured position, he would be wanting in self-respect if he consented to pay a lackey-like deference to anyone, or allowed a musical ignoramus to override his judgment in any matters connected with the exercise of his profession.

## CHAPTER VI.

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### THE CHOIRMASTER.

WHILST there are plenty of instances to be found where a person is specially engaged to fill the duties of choir-master, it may be taken for granted that this appointment is usually held along with that of organist. Circumstances may sometimes render a division of these offices desirable, but it would most frequently tend to produce such an amount of friction between organist and choir-master as would be unedifying to the choir, and not at all conducive to the efficiency of the musical part of the service. It will, however, be understood that no opinion on this point is expressed from the fact that the "choirmaster" is treated of in a separate chapter from the "organist." But the choirmaster's work is of sufficient importance to deserve detailed consideration, and, therefore, it did not seem desirable that any discussion concerning it should be rendered insignificant by placing it in such a position as to suggest that it was of much less moment than the duties of the organist.

What are the chief difficulties which confront the choirmaster? It is, of course, assumed that he is thoroughly conversant with his work. If he has an efficient and attentive choir his difficulties are reduced to a minimum, and are practically non-existent if the



members of the choir are decently paid. For it may reasonably be assumed that a fair remuneration will have the effect of attracting as many competent singers as may be required. But by far the larger number of choirmasters are not placed in such favourable circumstances as have been described above, and, as a natural consequence, they are the victims of troubles and worries to which their more fortunate brethren are entire strangers. For, as they cannot "command the market," they are compelled to be satisfied with such talent as may be offered for their acceptance. It must not be supposed that the general result in such cases need be unsatisfactory, but there are very few choirs formed in such a hap-hazard way that do not include in their ranks a larger or smaller proportion of members whom it would be a misuse of terms to designate as fairly efficient. Now, if there is anything more unsatisfactory to a competent choirmaster than to have to put up with the eccentricities of incompetent, and consequently conceited, singers, it will represent a state of martyrdom which is anything but pleasant to contemplate. Such being the case it appeared desirable to elicit opinions bearing on the following request: "Kindly relate any striking experiences you have had in connection with the management of voluntary choirs." Nearly one half passed over this enquiry without remark, a few declined to go into the matter on the ground that their striking experiences were "too numerous to mention," and that they "could fill a volume with them," whilst the remainder broached various topics which will undoubtedly be interesting to all who are, or expect to be, masters of voluntary choirs.

The following reply is thoroughly representative, and will probably be found to embody the experience of a large number of readers. "I had a voluntary choir in one of my appointments. The chief fault was

irregularity in attending practice, and there was a difficulty in excluding some incompetent members, because they were 'good friends to the church.'" Irregular attendance at service and at practice is evidently a very common failing on the part of members of voluntary choirs, for it is mentioned in a large number of the replies. An example is given in the quotation above, the following carries the same thought a little farther: "The great difficulty is to make them attend regularly. This, I am convinced, can only be done by letting them sing a good musical service." A leading organist says: "Without detailing cases, I have found that organists vested with full power generally get on well with voluntary choirs. Such choirs need to have a fair proportion of anthem music in use, however, in order to create interest in their work." Again, "Choristers like a musical service. A new vicar came who reduced the singing to a minimum. All the singers left. Another vicar introduced so-called Gregorians. All the singers left, and also the congregation." The following quotation is very severe, but by no means exaggerated. "Any conscientious, enthusiastic musician who accepts a post as choirmaster at a Low Church, where there is a non-musical vicar, ditto congregation, and a dozen male choir members who have 'sat in that there seat for twenty years,' adds ten years to his age, and ten thousand grey hairs to his head." One correspondent, replying on voluntary choirs says that "it is exceedingly difficult to maintain their continued interest," and this receives an explanation in the following: "They never wish to sing the same anthem twice, however good, and if I have a service about four times, they are tired of it." It may then be taken for granted that the way to get smooth working in a voluntary choir is to give its members plenty of interesting musical work to do.

It will be advantageous to give a few opinions bearing

on a point which was touched upon in one of the previous quotations; namely, the plenary power of the organist. "Let there be but one master, the organist."

"I have always found a voluntary choir satisfactory when its members had to deal with a competent musician and an educated man, and I would distinctly refuse to pay singers except in such cases as cathedral choirs."

"If voluntary choirs are managed by the organist, all goes on right. If the curate or vicar begins to interfere there is soon disquietude." "I have found the interference of the clergy in many instances, especially those who have only a very elementary knowledge of music, a very disturbing element in the management of choirs."

"I have no striking experiences to relate, simply because every member of my choir has to give instant and unquestioned obedience to my authority, or go. No one but the choirmaster should have authority over the adult members, but clergy and choirmaster should attend to the boys." The following is a most excellent description of rational choir management. "I am at present in charge of a voluntary choir of about forty, and they turn up at practices very well indeed. By treating the men as gentlemen, making due and decent allowances with all of them, not bullying any of them, gratifying their very laudable ambition by the learning of a new anthem or service now and then, keeping a record of their attendances, and posting it up in the vestry every quarter, thereby creating, with their permission, a sort of competition among them as to who shall be first, I get along with them remarkably well. I have complete charge and choice of musical service."

A few quotations will now be given, illustrating well-known idiosyncrasies of singers. "One or two members generally think they know more than the choirmaster." This is a very common experience, but after all it does not matter if they keep this opinion

to themselves, and if they are so unwise as to proclaim it, an educated man who is blest with a fair amount of tact should have no difficulty in putting them in the wrong. "Men who attend the practices irregularly are mostly fearfully conceited. They think as soon as they know their notes, or can read a tune fairly at sight, that they are second to none." "The members are too often ready to take offence when hints are thrown out for their own benefit." This weakness is not confined to singers, but may sometimes be found even amongst organists and choirmasters. "Singers are the most touchy people on the face of the earth, and it requires a man of peculiar ability to keep all going on smoothly." The quarrelsomeness of "singers and ringers" is proverbial. "Jealousy between two tenors; one leaving the choir because I entrusted a solo to the other. Return of former fully penitent, chiefly through my determination to carry my own point and wishes." "I suppose it to be a common occurrence where there are females, for jealousy to show itself." Perhaps not a common occurrence, but most choirmasters can call to mind one or two unpleasant episodes of this kind. It must, however, be remembered that jealousy is not unknown amongst tenors and basses, and therefore the above quotation is somewhat unkind to the ladies, both in what it states and in what it omits. The following will receive the hearty assent of many victimised choirmasters. "Each one likes the choirmaster to be very strict, and to say very severe things, to everyone—except himself!!"

General statements on the question of the management of voluntary choirs vary in character considerably. A representative selection of them will now be given. "I am disgusted with all of them, they are the ruin of a spirit of devotion in a congregation." "I have found voluntary choirs very difficult to work with. I



do not advocate them." "I have no striking experiences to relate. Thirty-five years of voluntary choir work has been very much the same work over and over again—sometimes cheering—often disheartening." "All very well as long as you can keep smiling faces." "My voluntary choir has worked very well, but I should prefer a paid one." "I have always had voluntary choirs, and found them exceedingly manageable, though sometimes disappointing in choir attendance." "I am thankful to say I have always got on smoothly with my volunteers." "Mine has been a very happy experience, having a strong mixed-voice choir, and good workers." "My experience has been pleasant, but tact on the part of the choirmaster is a *sine quâ non*." "I have had no difficulty in keeping together a voluntary choir for several years. We all treat each other with kindness and respect." "I have been organist at St. ———'s for twenty-two years. When I went, we had a choir of nine; now I have twenty-eight, and they have never been paid one farthing. They get a good drilling, and are fond of their work."

There is one kind of choir, which, whilst it cannot strictly be called voluntary, ought to have some kind of mention in this place. Many of the singers receive stipends for their services, but they are so miserably small as scarcely to deserve the name. Perhaps the leading treble will receive the munificent sum of £5 per annum, and for this she is expected to be present at every service both on Sundays and week nights, as well as at the great festivals, and also to attend all necessary rehearsals. One or two of the other members of the choir may receive three or four pounds a year, but by far the larger number will get one or two pounds. There may also be a few on probation who aspire to receive at some future date stipends such as have just been named. It is claimed that the payment of such

small sums is sufficient to compel the regular attendance of the members of a choir. That may be so, but the question arises, what kind of persons are those who would consent to be tied for so miserable a remuneration? Their position, both musically and socially, cannot be above mediocrity, and it is to be feared that they are responsible for some of the contemptuous treatment which is too commonly the lot of choirs. A well-educated amateur would decline to join himself to them as a paid member of the choir, as the amount of remuneration would probably be beneath his regard. Hence the most efficient, because best educated, singers in the congregation stand aloof, and the mediocre talent which is alone available only permits of very indifferent singing. This is a direct result of the poorly-paid semi-professional choir, and it can best be remedied by the establishment of a large voluntary choir officered by an efficient choirmaster. Then all members of the congregation who desired to improve the musical portion of the service would feel it a pleasure and a privilege to contribute their time and talents to the furtherance of this object, and, even if they did not formally enrol their names as members of the choir, they would lose that desire to loftily patronise and criticise the singers which is too frequently observable when the latter are looked upon as poorly paid, and consequently inefficient servants.

It will, then, be seen that the most efficient choir is the one whose members are decently paid; failing that, a voluntary choir is most desirable, whilst a poorly-paid choir is to be avoided at all hazards.

## CHAPTER VII.

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### MUSICAL PERFORMANCES IN CHURCH.

JUST on the border line which separates the musical service from the sacred concert comes a class of performances, which, whilst containing some of the elements of both, belongs absolutely to neither of these categories. It usually consists of a sacred work, or a selection from one, by a great master, or it may consist of a miscellaneous selection illustrating that particular season of the Christian year in which it occurs. A "service of song" composed of Christmas carols is a well-known form exemplifying the latter part of the previous sentence, and a portion of the *Messiah* is frequently employed in the former sense. These performances are highly valued by many clergymen, but looked upon with suspicion by others. They cannot strictly be called concerts, because they are usually associated with public worship, and thus form an integral part of the service. They may, in fact, be looked upon as a kind of musical sermon, and, if care is taken that due decorum shall be preserved, they ought to form a very valuable auxiliary to the usual services of the church. It is, perhaps, scarcely necessary to remind the reader that this kind of musical sermon is not unknown in the

Lutheran church, the Passion Music of the great Bach forming a striking example of this class of composition. There can be no doubt that this particular form of musical performance is becoming increasingly popular every year, and no amount of "frowning down," on the part of clergymen of the extreme Evangelical school will have much influence in checking the movement. Another form of performance which will be considered in this chapter is the organ recital in church. This differs from the ordinary concert-room recital chiefly in the kind of music selected for performance, which is not always of so sedate a character in the latter case as it ought to be in the former.

It is, then, quite obvious that the subject treated of in the preceding paragraph is of sufficient interest to render it desirable that the opinions of the musical profession on the matter should be elicited. This was done by means of the following question. "Do you advocate the adoption of organ recitals and oratorio performances in consecrated buildings?" As might reasonably be expected, there was an overwhelming majority of answers in the affirmative, whilst a few replied in the negative. There was also a small number in which limitations of various kinds were mentioned.

First, then, let us examine a few of the affirmative replies. "*Most unquestionably.* Music is the most beautiful thing God has invented, and if it should not be heard in *His House*, where should it? No one can *conceive* what the grandeur of an oratorio performance is, until they have heard one in one of our great cathedrals. I have heard Gounod's *Redemption* with full orchestra in Westminster Abbey, and afterwards in St. James's Hall. The first was a *grand festival of divinest and inspired worship*, the second was a *dress concert*." Who but a bigot will controvert the above eloquently-expressed statement of the case in favour



of oratorio performances in consecrated buildings? "Our fine church organs, in buildings generally of admirable acoustic properties, would otherwise be too seldom heard, and the church is certainly the proper place for the performance of oratorios." "I think some works gain by being performed in cathedrals or churches." "The home of the oratorio, as was its birthplace, is certainly the church." "They elevate the taste of the people." "In connection with divine service they often draw where the preaching fails." "There should be more attractions of a musical nature, as I am convinced that in the majority of English churches the thin attendances are due to the poor preaching which requires something to counteract it." "Good musical performances of any kind are to be commended." One correspondent sends a programme of an "Easter recital of organ and vocal music" which was performed in a large parish church to a congregation of between six and seven hundred people. It included selections from the works of Mendelssohn, Handel, and Spohr, and anthems by English composers. Such music, performed in a thoughtful and reverent spirit, is surely not out of place in a consecrated building, and would never be objected to by anyone who was blessed with an unbiassed mind.

In several cases the emphatic approval of musical performances in sacred buildings was coupled with certain very reasonable suggestions as to their management, a selection from which will now be given. "When they have the means for doing full justice to the compositions performed." "The quality should be first-rate." Probably the above conditions would be too restrictive in their effect. A fairly good performance should not be objected to, but only such erratic proceedings as the attempt to do justice to a grand oratorio in a large church by a not particularly efficient choir of limited

numbers. "Provided the music be of an appropriate character, and the performance conducted with due decorum." "If carried out with due respect for the places in which they are held." "Provided reverence for God's house be observed, and the music be well chosen." "Providing some act of devotion is included whereby the people are directly identified with an intelligent act of praise." "If the clergy preside and open and close with a devotional service very short. But no applause should be allowed. It should be a service, not a concert." "Under the supervision, and by the direct consent, of the ecclesiastical authorities, I think they are not only right and proper, but eminently useful musically, as well as helps to devotion." "I would very carefully avoid anything that would give a concert-hall flavour to them." The following is a solitary reply which, in some degree, contradicts the quotations which have just been given. "To a certain extent they are good, but do not call them religious services!" Whether they may be called religious services or not matters little, but if they do not promote reverential and devotional feelings they fail to fulfil their highest mission, and degenerate into mere vehicles for display. One correspondent objects to a particular form of display in the words, "I do not like to see a conductor in the centre of the church." It is, of course, necessary in many cases to have a conductor, and it is not easy to show how he may be kept out of sight, but the exaggerated, and to the congregation comical, gesticulations which are the too frequent accompaniment of a choral performance, are not conducive to a spirit of devotion on the part of the observers.

A few correspondents have touched upon the financial part of the question, and a selection from their replies will now be given. "I see no objection to them when the proceeds are applied to charitable objects." "With

collections for church puposes." "Without admission tickets." "Not with payment for admission." "Not if they are to be charged for, and not unless some care is taken to secure reverent behaviour on the part of the auditors." The following quotation, though severe, is very true, and suggests that the plan of having collections is a financial mistake. "My only objection is, that the entertainment is generally too cheap, and goes to cultivating the general meanness. People get out of the habit of paying for their pleasures." Another correspondent hints at meanness in another direction when he says that he advocates the adoption of performances in churches "when professional musicians are properly paid for the additional work involved."

Some correspondents would approve of the adoption of organ recitals but not of oratorio performances; whilst others emphatically condemn the former, but strongly advocate the latter. Here are a few examples: "Organ recitals—voluntaries, say—and no other music I prefer." "I believe the organ recitals on Sunday evenings after service have a tendency to encourage some people to attend church." It will be observed that nothing is said in this or in the following reply in depreciation of oratorio performances, they are simply passed over without comment. "If pure organ music is performed, but not selections from operas." And now for the other side. "Decidedly yes; especially oratorio and smaller sacred works; not organ recitals pure and simple." "I am not in favour of organ recitals in consecrated buildings, but the church is certainly the home of the oratorio." "Not recitals—but certainly oratorios. I would confine the oratorio to the church." "Oratorio performances I advocate."

Whilst so large a number of correspondents express their approval of the employment of consecrated buildings for organ recitals and oratorio performances, there remains

yet a small number whose objection to this practice is more or less strong. To complete our investigation of this question it is necessary that quotations shall be made from their various protests, as, however much we may differ from the opinions expressed, common fairness will compel us to give them earnest attention, and also to treat utterances which may be diametrically opposed to our own with becoming respect. In a few cases a qualified protest was made against such performances as have been discussed in this chapter. Here are a few of them: "Not if there is a suitable room in the town for that purpose." "When no other place is available—not otherwise." "Not if facility is given in other buildings. If not, yes; if the clergy sanction it, and will answer for its management." There yet remain a few instances in which the objection to performances in consecrated buildings is not qualified in any way whatever. "Consecrated buildings should be reserved solely and simply for the service of the church, and all music there should have for its object the aiding of the congregation in their devotion or praise." "I think the concert-room best." "Certainly not; and now that every town has its town-hall or other large public room, it is no longer necessary." "I think the turning of consecrated buildings into music-halls is an abuse of which we ought all to be ashamed."

Thus we conclude our investigation of this important question. A careful perusal of the opinions given above, which are representative of a large number of replies bearing on the subject, proves that the weight of professional opinion is overwhelmingly in favour of the employment of consecrated buildings for appropriate musical performances. An examination of the first and last quotations given in this chapter will show that, whilst they are both expressed in the most emphatic terms, they are wide as the poles asunder in their



apprehension of the purposes to which a so-called consecrated building should be applied. Also, that between these two, a great variety of opinions is to be found, but that nearly all of them lean towards the first rather than towards the last. It may also reasonably be assumed that a considerable section, if not a majority, of church and chapel goers are not averse to the occasional subordination of such exercises as preaching and the like in favour of decorous, reverent, musical displays. This being so, it naturally follows that no amount of opposition to such performances can finally be successful, however strong may be the clerical party who initiate and carry out that opposition. It will be within the memory of many readers of this book that such an attempt at suppressing music of the highest class was temporarily successful in connection with one of the great provincial festivals a few years ago, but this success was not followed up on any future occasion, and so it is reasonable to assume that wiser counsels prevailed.

## CHAPTER VIII.

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### CONCERTS.

CONCERT-GIVING is a subject in which most members of the profession will take a certain amount of interest, for they will probably have been connected with public displays of this kind at some period of their musical career. When this connection represents the loss of a considerable amount of hard-earned money, their retrospective interest in concert-giving will be of a more or less melancholy character. If, however, they have contented themselves with being performers, whilst allowing bolder spirits to display their business enterprise, their emotions will be of a more pleasurable description. For success in concert-giving is not to be obtained simply by being deserved, and many a speculator has had reason to deplore financial disaster, who deserved a better fate. It may be said that members of the musical profession are unbusinesslike, and therefore unfit to manage such complicated organisations as concerts; but there have been plenty of instances of non-success to which this objection does not apply. Many readers will be able to call to mind high-class concerts which have been conspicuous financial failures. Other concerts of a similar type, sometimes with less efficient performances, have been uniformly successful in the same building. Apparently, the requisite amount of publicity,

through the medium of advertising and press notices, has been obtained, the concert agent is well-known, and has an excellent position in the town, the programme is just of that character which the public have always appeared to like, and yet they don't come. Why, is a question whose discussion would be unprofitable, and the only conclusion which can be drawn is, that concert-giving is a great lottery with many blanks and very few prizes.

The teacher of music who assumes the *rôle* of concert-giver may do so for one of several reasons. He may do so from a desire to elevate the musical taste of his fellow-townsmen, by introducing to their notice vocal and instrumental works by the great masters. His efforts deserve our highest respect, although they may not say much for his business capacity. If he is fortunate enough not to suffer financial loss, he will be almost certain to have an opportunity of experiencing the truth of the old adage, that "Virtue is its own reward." And not only its own reward, but its sole reward. For besides the absolute loss of time, and the possible loss of money, he will probably have to put up with all kinds of unpleasant remarks reflecting upon his taste, his ability, and his disinterestedness. He may, however, comfort himself with the thought that he is not the first who has been misrepresented, and will not be the last. Another motive which may influence the teacher in his desire to give concerts is his love of display. By this term it is not meant to insinuate that his vanity impels him to array himself in faultless evening dress, and pose in elegant attitudes before the admiring gaze of his fellow-townsmen, but rather that he is fond of musical display. There is no reproach in this. If he is a first-rate pianist, for instance, he may revel in his feats of dexterity or refinements of expression in solitude; but if, by observation and

comparison with others, he becomes convinced of his superiority, who shall blame him for desiring to exhibit those powers, of which he is conscious, to others? Candid friends, who usually like to say disagreeable things, may call this desire to shine publicly by the unpleasant name of vanity or self-glorification; but even if they are right, a large supposition, it must be acknowledged that such a form of vanity is very harmless, and that the world is probably a gainer by it. The love of popular applause is, in such cases, secondary to the exhilaration consequent upon conquering mechanical and æsthetical difficulties. Not so, however, with the mediocre performer, whose love of admiration is often in inverse ratio to his ability. He is so profoundly ignorant of his want of skill, that he too frequently attempts that which is utterly beyond his means. But we will not pursue the analysis of his peculiarities any further, for he deserves our pity and sympathy rather than our censure.

No attempt was made to obtain any opinions on the above points from members of the profession. In fact, a moment's reflection will show the practical difficulties which obstruct the framing of suitable questions. Most teachers would have passed over a query such as this: "When you give concerts, is it from a love of display?" Their task would have been easier if some such modification as the following had been made: "Do you know any instances of concerts given by your professional brethren, whose chief object was an opportunity for display, by which to gratify their vanity?" No practical good could have come of such an enquiry, although some startling revelations might have been made. Leaving, then, these points, we will examine some others having relation to concert-giving, on which the opinions of the musical profession were invited.

The first point is contained in the following question:



“Do you think that concert-giving, as a private speculation, is usually profitable?” There was no misunderstanding the reply: it was an almost universal shout of NO!! The reply was so emphatic as to suggest that, by very unpleasant experiences in the past, a great many members of the profession had been taught to be cautious. A few extracts bearing on this matter will probably be interesting. “Have enough of it, and you are a ruined man.” But that would be having more than enough of it. “Gave concerts formerly, but always with loss.” “Concert-giving is not profitable save when conducted upon a large scale, and by men accustomed to the business.” “In my own case, striving to promote the highest interests of art, a distinct and serious loss.” Besides being a financial loss, “it is an immense worry; I’ve tried it.” “High art, as an adjunct of amusement, never pays.” In some cases the answers were qualified in various ways. For instance: “Unless the promoter has great personal influence.” “A person with a good connection may gain considerably by an annual concert, but concert-giving, as a rule, is a very uncertain thing as regards profit.” “Unless one has a great number of friends to take tickets, it is always a loss.” Some correspondents have made a distinction in the kind of concerts. “Good concerts—no, twaddle—yes.” “Not generally; unless one goes in for popular music.” “Only ballad concerts, sad to say.” “Not unless on a large scale, as concert parties. Occasionally small concerts pay if attractive and well-pushed, and not too classical.” “Not unless you can procure well-known artists, and even then it is a risk except in wealthy neighbourhoods.” “Usually unprofitable unless given by men of well-known ability.” One correspondent says that concert-giving is “very risky in large towns,” and another remarks, “I should say that in a measure it much depends upon the weather.” There is a very great deal of truth in

that remark, but it is difficult to say what is the precise amount of bad weather which will promote the interests of a concert-giver. For instance, in a watering-place on a very fine evening, visitors prefer to remain out of doors, but a cloudy sky and a smart shower of rain *at the right time* will drive them into the theatres and concert-halls in crowds. But if the shower comes a little later or sooner, or is unduly prolonged, many of the visitors will not run the risk of getting a severe wetting with its usual accompaniment of a cold or sore throat. So in inland towns during the winter, persons who do not care to incur the cost of a cab, would be guided by the weather, unless they had bought a ticket for the concert in advance. Two correspondents say that concert-giving is usually profitable; they are to be envied. There is one means by which a teacher of music may render his concerts profitable, which has not been alluded to by any correspondent. It is to make them fashionable. If he can command a sufficient amount of patronage amongst his pupils and their friends, and can persuade the principals of the ladies' schools in his neighbourhood to bring their girls, he is tolerably safe. This, of course, presupposes that he is one of the leading teachers in his district, and if he can fill his reserved seats in the way shown above, it will obviously be "the correct thing" for the more obscure section of the inhabitants to follow in the wake of their stylish neighbours. This is probably a cynical view of the subject, but it is undoubtedly true.

It may, then, be taken for granted that concert-giving from a financial point of view is nearly always a delusion and a snare, and it is quite certain that many professional musicians organise such performances without any expectation of pecuniary gain. This being so, the question arises, why should they give a considerable amount of valuable time without any prospect of an adequate

financial return? It is, of course, too much to assume in this utilitarian age that their motives are invariably of a purely philanthropic character. To elicit opinions on this matter, the following question was asked: "Do you think that concert-giving is of any indirect value to a professional man?" The replies were very varied in character, some giving them no value at all, others a very limited value, whilst a considerable majority thought them of great importance. Many of the replies are represented in the following quotations: "An annual concert given by a professional man is undoubtedly a good advertisement." "It is a striking mode of advertisement." "As a means, *although a dear one*, of advertising." "It is the best advertisement for a young professor." The same idea runs through another section of the replies in which the word advertisement is not employed. Here are some specimens: "By keeping him constantly in the public mind." "It keeps one's name before the public." "It keeps his name before the public, and also introduces him to new-comers to a neighbourhood." "It keeps his name before the public, and increases his reputation." "It gets him established." "It is often the means of bringing a professional man into notice, as well as a means of making friends." "Unless he has already made a position." "It brings him into notice in a way otherwise impossible."

Another very important condition must now engage our attention. It is not sufficient that a professional man should organise a concert, but he must make it a means of showing his skill either as an executant or as a teacher. The replies which had reference to this phase of the subject were most striking and significant. "Necessary to pianists, violinists, &c., in establishing a reputation." "If the concert-giver's abilities are decidedly prominent." "If a performer or singer himself." "If able to bring his talent and ability

before the public at the concert." "If his manner and address commend themselves also." Closely connected in idea with the replies just given are those immediately to follow, although in detail they vary considerably. "I consider that I owe my professional position to a large extent to a number of amateur concerts given, without any profit to myself, in my first years of residence here." Here professional skill would be shown in preparing the amateurs for their work. "If the concert demonstrates good professional work." "It is an advertisement of the best kind, and allows his really good pupils to appear, and prepare for their campaign." The following is severe, though often true. "As a means of advertising, especially if he introduce one or two of his best pupils on the platform. It flatters the vanity of their parents, and gets a professor many pupils." There is no doubt that pupils' concerts are of great value, especially when held in connection with a private school. It may also be remarked that they are of immense benefit to the pupils themselves, who will be impelled to work much harder in anticipation of the coming concert at which they are to appear, than is the case when no such object of interest is before them. It is, of course, obvious that the benefit derived from such practice is not confined to the concert itself, but influences all the remaining part of the pupils' musical education. Teachers who have had no experience of this kind are recommended to make the experiment; they may depend upon it that they will be rewarded both financially and artistically. This assertion is the result of no hypothetical surmise, but represents a considerable amount of experience in such matters.

Before quitting this subject it will be well to quote a few miscellaneous limitations and objections, as then the reader will have the whole case before him. Concert-giving is of indirect value "if persevered in, but an



isolated concert is of no use." "It may be useful at first." "In some places." "Not in London, I should say." "In small towns concert-giving is, perhaps, of indirect value, but much less so in London, where good artists are often specialists." "It all depends upon what he does. There are men of high standing in London, who would never be heard of but for their annual concert." A few correspondents give replies of this type: "Very little." "Sometimes, not always." "Doubtful." "Not much." "Very doubtful, as a rule," and so on. In conclusion, a few specimens of negative replies will be given. "Private recommendation is everything to a professional man." "No, if the speculation is his own." "It certainly creates an interest for music, and for any musical novelty, except the local professional."

The engagement of professional performers at concerts is a matter of considerable importance, and will form the next subject of enquiry. To the question, "What are the fees usually demanded by vocal and instrumental soloists?" a great many replies, of the most varied character, were given. Several correspondents state that the charges of vocalists are unreasonably high, whilst those of instrumentalists are moderate and fair. The reply in one case was "Far, far above their commercial value;" but that seems rather a contradiction in terms, for the commercial value of a singer is what she can get, neither more nor less, just as in the case of the sale of a pair of boots. The following seems to suggest that the market price of singers is falling. "Vocalists may be had at a lower rate than they used to command." One correspondent could give "no information, as they are generally engaged and paid by secretaries."

Passing on from general statements such as are given above, it will now be advisable to examine those which

specify definite amounts as the fees of professional vocalists and instrumentalists. The variety in these has been almost bewildering, and their classification has entailed a considerable amount of labour. It is stated that beginners are very glad to sing for expenses, or even for nothing, as otherwise they might have a difficulty in gaining an opportunity of exhibiting their talent. In a few cases a guinea is named as the lowest fee for which a vocalist can be engaged. In one case, a professional man, living near the Metropolis, can get soloists for a "guinea and a half, thoroughly good, but unknown." Passing on, we reach what may be called the two guinea limit, which is quoted in several replies. For instance, "Not long since I engaged a very good solo soprano for a concert of mine, and only paid her two guineas." "Fees are low just now, you can get soloists for two or three guineas each." But the three guinea limit seems to be the most popular. "Anything they can get above three guineas. I would not engage one of them without a hearing." "From £3 to £8 generally." "From three to ten guineas." "Three, four, or five guineas inclusive, as we generally engage the younger folk who are making their way." In one case the downward limit is set at four guineas. A considerable number of answers fix five guineas as the lowest sum that should be paid to a soloist. "About five guineas and up to ten for those of good medium position. Fifteen to forty guineas, in the highest position." This takes no cognizance of the exceptional vocalists who command enormous fees, and who would not be classed with those who make "usual" charges. "Good soloists from five guineas upwards." The following is sufficiently comprehensive, "From £5 to £500." "Various from five to thirty guineas." "From five to fifty guineas." "I pay from six guineas to forty guineas." Still higher limits are mentioned in the

following replies. "From ten guineas to thirty or more."  
"From fifteen to forty guineas."

It is obvious that such an investigation as the above is imperfect, and might be misleading. So many circumstances may arise by which the charges of a soloist are modified that no hard and fast rule can be laid down. For example, much will depend upon the time of the year. When the regular concert season is over, many a vocalist is very glad to get a week's engagement in a watering-place at a very small fee. In the same way, a thoroughly efficient instrumental soloist will receive a larger amount for one concert engagement than as his whole week's stipend as member of a sea-side orchestra. Then, again, there is the question of distance. One correspondent touches upon this in the statement that there is a loss of three days when an English soloist goes to sing or play in Ireland. In the vicinity of large centres of population, professional vocalists are usually plentiful. Competition has its usual effect in reducing fees, and this influence is distinctly felt in all the smaller towns which are within easy railway distance of their larger neighbour. There is also the question of individual ability, which needs not to be discussed at any length. A vocalist who does not shine particularly in a ballad concert might be in considerable demand for oratorio music, if he or she was thoroughly reliable as a timist. So, modifying conditions could be multiplied to any extent, and they will have to be taken into account by everyone who desires successfully to manage matters connected with concert-giving.

The next query to which our attention will be directed is embodied in the following words: "What are the fees usually demanded by orchestral players?" There was a considerable amount of variety in the sums named in reply to this question, but these differences can be accounted for without much trouble. They depend, to

a very large extent, upon the facility with which the performer can fulfil his engagement. Judging from a large number of replies, the normal amount which an orchestral player, who is not a "principal," should be paid for rehearsal and concert is a guinea; men of exceptional ability receiving more. This would apply in all cases where the performer could return home immediately after the concert, and if he had to go any distance by rail his travelling expenses would have to be added to his fee. A few quotations from correspondents living in good-sized towns will illustrate what has just been said, as they will include both fees to local players, and good principals from the nearest large centre. "From one to three guineas." "From one to four guineas." "From one to five guineas." This was the limit, but it may be assumed that the higher sums named include hotel expenses if not rail. The following are more detailed statements on this point, but agreeing pretty well with what has been said above. "Principal £2 2s., ripieno £1 1s. This does not include rail and hotel." "Local—£1 1s. for performance, and 5s. for rehearsal. Outside—from £2 2s. to £3 3s. for performance and rehearsal." "Leader £3 10s., other violins £1 1s. and expenses. Principal violoncello £3 3s., principal viola £2 10s., wind £1 1s. each." The fees paid to orchestral players in London correspond very closely with those quoted in the previous sentence. This will be shown by the following estimates, which may be strictly relied upon as representing the experience of well-known musicians. "Principals two or three guineas, ripieno one guinea in London." "Two guineas for principals, and one guinea for others—*i.e.*, for performance and one morning rehearsal. N.B.—This is in London." "In London from one to three guineas, according to instrument and artistic position." "Three guineas for the leader, two guineas each for the principal 2nd violin, viola,



'cello, basso, and wind; one guinea each for the rest. This includes one rehearsal and performance." "One guinea—rank and file—two or even three guineas for leader." "They vary so much that it is difficult to answer. Wind: principals about three guineas, seconds about two. Strings from three guineas to one-and-a-half. This is for one isolated concert with a rehearsal, but many can be got for less." "In a theatre orchestra, a man may receive as his salary £1 12s. a week, while at a Philharmonic or Richter concert he gets £2 2s. for the evening and two rehearsals."

Many towns are not favourably situated for engaging orchestral players, and consequently any concert where their assistance has to be enlisted becomes a rather expensive affair. It is obvious that when a man has to travel a good distance to an engagement, and cannot reach home until the day following the concert, his charges will be in excess of what has just been quoted. Instead of the engagement being included in one day, it is practically spread over two. For an orchestral player would be more than ordinarily fortunate if, when fulfilling an engagement at a distance from his home, he could arrange to take up a series on successive days so conveniently placed as to avoid all loss of time. Under such circumstances the fees usually mentioned were "two to three guineas and expenses—rail and hotel." In some cases a slightly lower charge is mentioned, and one correspondent says "I usually pay about £4 each instrumentalist," but does not state whether this includes expenses. The reason for this high charge is because of the very long railway journey which each man has to take. This is very lucidly shown in the following reply. "Of course this will depend on distance. I give M—— instrumentalists two or three guineas for an oratorio. They pay all expenses, and have to travel over fifty miles" in each

direction. It may also be remarked that in this particular case the players would not need to stay all night if they chose to travel very late.

Several replies quoted lower sums than a guinea, as the limit of remuneration to orchestral players. These replies came from a few large towns, and corroborated each other in so striking a manner that it is impossible to resist the conclusion that, in those places, good reliable men can be got for smaller sums than a guinea, the cause of this being, no doubt, due to the immutable law of supply and demand. The following is typical of several: "From 15s. up to as much as they can get." The next lower quotation is half-a-sovereign, which is given by several correspondents. "I have known good oboe and clarinet players accepting 10s. and railway fare." In two instances the sum of 7s. 6d was named, and in another 5s. Perhaps the following represents the very lowest fee which a fairly efficient orchestral player would accept. "One told me himself the other day, with a smile upon his countenance, that the lowest fee was 3s. 6d." Happy youth, who can live, and even smile, in the anticipation of such a princely sum!

The question of what are known as "performing rights" attained a considerable amount of prominence a few years ago, when a number of persons who had unwillingly offended the law, found themselves called upon to pay penalties for the unauthorised singing of certain compositions. The reader who is interested in such matters is referred to the portion of this book which is devoted to legal questions. The following is extracted from Messrs. J. Curwen & Sons' list of protected performing rights:—

In happy moments. Baritone Solo. From *Maritana*.  
Scenes that are brightest. Soprano Solo. From *Maritana*.  
THE MULETEER (Balfe), Song.

SHE WORE A WREATH OF ROSES (Knight), Song.

LOVE SMILES BUT TO DECEIVE. Song from *Bohemian Girl*,  
protected until 1898. Other copyrights expired.

CRACOVIANNE POLKA (Wallace), Pianoforte or Orchestral  
piece.

WILL-O-THE-WISP (Cherry), Song.

THE WINDS THAT WALT MY SIGHS TO THEE (Wallace),  
Song.

BY THE SAD SEA WAVES (Benedict), Song.

SWEET AND LOW (Wallace), Song.

WHY DO I WEEP FOR THEE? (Wallace), Song.

BELL-RINGER (Wallace), Song. Messrs. Chappell & Co.  
now claim to have full rights of performance, and  
permit vocalists to sing it freely.

ROSE OF CASTILE (Balfe), Opera, and every song or  
portion of it.

WHO'S THAT TAPPING AT THE GARDEN GATE? Song.

LILY OF KILLARNEY (Benedict), Opera; and also separate  
portions of the same, such as:—

I come, I come. Duet.

It is a charming girl. Tenor Solo.

In my wild mountain valley. ("Colleen Bawn.")  
Soprano Solo.

Let the farmer praise his grounds. (The Moon hath  
raised her lamp above). Quartet.

Hunting Chorus.

Ah, never may that faithful heart. Duet.

Villain, you dare. Trio.

Trust me. Duet.

The Colleen Bawn. Baritone Solo.

I'm alone. Soprano Solo.

Your slumbers. Tenor Solo.

Blessings on that reverend head. Trio.

Eily Mavourneen. Tenor Solo.

KATHLEEN MAVOURNEEN (Crouch), Song.

GOOD-BYE, SWEETHEART, GOOD-BYE. Song.

[NOTE.—Both "Kathleen Mavourneen" and "Good-bye,  
Sweetheart" are also claimed by Messrs. Hutchings & Romer.]

VICTORINE (Mellon), Opera; and every song, &c., therefrom.

[NOTE.—A popular song, "I never can forget," from this work  
is on Mr. Wall's protected list.]

SATANELLA (Balfe), Opera; and every song or portion of it, including the popular melody, "The Power of Love."

LURLINE (Wallace), Opera. This work was included in previous lists, but Messrs. Hutchings & Co. claim full rights of performance.

MUSIC HALL SONGS.—Besides the works mentioned above, a large number of music hall songs are also protected.

WALLACE'S MUSIC.—Certain performing rights are, we believe, claimed over Vincent Wallace's works or many of them, including Pianoforte pieces. The publishers, Messrs. Hutchings & Co., usually give free permission to perform them in public, on application being made to them, but the words are not allowed to be printed except upon certain conditions.

*Operas and Operettas.*—When these are performed complete on the stage a fee is always charged. Generally the publishers do not object to isolated songs from them being sung at concerts. It is sometimes stated that not more than two may be sung at one concert, provided they are given without costume or action, and that in no case is such performance announced as "Selection from the opera." In cases of doubt, write to the publishers for permission.

*New Oratorios.*—The performing right in some of the new Oratorios by Gounod, Dvorak, &c., is reserved, and fees charged which vary with the size of the Concert Hall. Apply to the publishers *before* performing.

*Mendelssohn's Elijah.*—Mrs. Bartholomew, widow of the English translator, levies a fee for the right to print the *words*. The Book of Words cannot therefore be printed without first paying her fee of one or two guineas.

It is, of course, possible that there are other songs which are protected, besides those in the above list, but their number is certainly very small, and the exercise of ordinary care will be sufficient to guard the concert-giver against any infractions of the law. Many publishers print a notice on the title-page of their



songs that they can be sung in public without the payment of any fee, but even if this is not present there ought to be no difficulty in gaining the desired information. Any composer who is still writing, and hopes to sell his works to a publisher, would never do anything so unpopular as to restrict the performance of one of his favourite songs or pianoforte pieces, if he had the power to prevent it, that is to say, if he had not assigned the "performing right" to some other person. An inspection of the above list will show the force of this statement, which may be almost always relied upon, except in the case of music-hall songs.

## CHAPTER IX.

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### CHORAL AND ORCHESTRAL SOCIETIES.

ONE of the most striking features which distinguishes the musical life of this country is the great popularity of those organisations of which the generic title is choral society, and in a lesser degree of the orchestral society. The latter does not flourish to the same extent as the former, one reason being the cost of instruments, and another the greater perseverance in practising required on the part of its members if anything like a satisfactory result is to be obtained. Any discussion upon the merits of such institutions would be out of place in this book, and they will be considered only so far as they have to do with members of the musical profession. In almost every case the rank and file of a choral society are more or less competent amateurs, with whom a professional man would usually decline to work except as conductor or accompanist; the latter office being only accepted as a stepping-stone to the former. No question on the status and emoluments of the accompanist was propounded to the members of the profession, but one correspondent suggested an enquiry on the point in the following sentence: "What is the fee usually demanded by an accompanist who often has to play his music at sight, who gets all the blame, and a terrible frown if the £100 artist makes a wrong

note or sings out of tune, and whose name generally appears, if at all, in the smallest possible type?" His answer to this question is: "Ashamed to say." There is no doubt that the accompanist has a most thankless task, and if he does not feel his work to be a sufficient reward in itself, he is very likely to be a disappointed man; for the fee which he is usually expected to accept with profound thankfulness, if he is paid at all, is so small as not to be comparable for a moment with the important character of his duties. The general public look upon him as little more than an amiable automaton, and singers too seldom exhibit that appreciation of his services which they must well know is his due. Whatever goes wrong is blamed upon him, whereas he is very likely the most scholarly musician on the platform if he is thoroughly up to his work.

The position of conductor of a choral society is one that appears to be much coveted by members of the musical profession, and therefore it appeared desirable to make one or two enquiries relative to this department of the teacher's work. It is, in some measure, akin to that of the choirmaster, the chief difference being that in one case the professor has to do with a vicar and his wardens, whilst in the other they are replaced by a committee. It is generally acknowledged that the emoluments attached to church appointments are, too frequently, miserably poor, and it seemed desirable to find out how far this was true with respect to the post of conductor. With this object in view, the following question was framed. "In the case of choral societies, do you find that the post of conductor is usually honorary, and can you point to instances in which he is decently paid?" As might have been expected, in a majority of cases the reply was to the effect that a conductor's post was usually honorary; but that very good grounds could be shown why a professional man should desire such



an appointment. "The indirect profits amount to a handsome salary." "The appointment being considered a good advertisement." "Such work is often taken as a means of introduction, and it probably pays indirectly." "It is always worth while having the post of conductor on account of the pupils who always prefer a teacher who is before the public." "Societies form a good feeding-ground for pupils, and such work, even if honorary, is honourable, pleasant, and pays indirectly, like honorary hospital work in the case of a physician or surgeon." "It is the notoriety which is *sought* and *gained* by being conductor." Here are a few miscellaneous experiences. "I have carried on a choral society for about two years, and have not yet received a penny for my trouble. Of course it is my own society, and has no committee." No committee! what happiness lies in those words! How many conductors are there who have *not* suffered at the hands of the committee? They do not include the correspondent who says: "The conductor's position is a thankless one. The management is in most cases entrusted to a committee, to whom music is a mere amusement." "My experience leads me to imagine that the conductor sometimes has to put his hand in his own pocket." "I had the G—— Musical Association for some years, and it finally came to my lot to pay all expenses, by which I lost over £40, because I did the thing regardless of expense. The hire of orchestral parts and buying the scores of works we performed were the worst pull." "In —— I give my services as conductor of the Town Choral Society voluntarily, and I believe I receive my reward in cultivating an increased love for and knowledge of higher class music."

Passing on to another large section of the "replies," we find a more hopeful tone than that which pervades many of the quotations in the preceding paragraph.



“Very many honorary, but I have been paid for many years.” “I have been both an honorary and a paid conductor.” “Locally, there are some well-paid appointments, but generally the remuneration is poor.” “For large societies, always well paid. For small societies, honorary or not, according to the position of the members.” “For my society I get paid, though the remuneration scarcely pays for loss of work which its rehearsals entail.” “Societies, as a rule, have a difficulty in making ends meet, so they must necessarily put the screw on as regards their expenses, and consequently cannot afford to pay well.” “I once had twenty guineas a term, but the funds got behind, and I now have to make it a labour of love.” “In most cases, conductors are honorary officers; but I know cases of well-paid conductors, and I have reason to believe such cases are increasing in numbers.” A well-known musician says: “Decently paid is a very elastic term. In my own society, which works solely for art, I accept whatever they can afford at the end of the season, but as a professional engagement I should charge at least double as much as I have ever received from them.”

A considerable number of correspondents quote definite sums which they themselves have received as conductors, or which they know are paid to other professional men. The following are typical of several replies: “As a general rule, I get about a guinea for each practice.” “I hold two such posts, for which I get £20 for twenty practices in each society, *i.e.*, £40 for forty practices.” Considering the amount of time consumed by rehearsals, the above sums cannot be considered extravagant. At the same time, if a conductor is fond of his work, and has charge of the rehearsals of a society whose members are enthusiastic and painstaking, he would not feel that the mere pecuniary consideration was too small to allow him to take a real interest in the success of the

undertaking. Smaller sums are mentioned in some cases: half a sovereign, half-a-guinea, fifteen shillings, and eighteen shillings. Quotations of sums obtained by conductors of repute are given in several of the replies, they vary considerably, but may all be classed under the head of "decently paid." The following are some of the amounts paid for a season: £40, £50, £60, £80, £100, and £160: nothing is said in any of these cases as to number of rehearsals or concerts. The amounts paid per rehearsal range from two to four guineas, with occasionally a higher charge for each concert. One correspondent says, "A well-established conductor can usually command from one to three guineas per rehearsal." Many claim to be decently paid, such cases being confined to large towns or cities. For instance: "I conduct two choral societies for very fair fees." "Many conductors of choral societies are well paid in B." "Decently paid in D." "I believe the conductors of choral societies are generally paid; whether decently or not I don't know." "All the conductors here are fairly well paid." "Paid only, and some very well." "My own experience and observation show that in the majority of cases the conductor is paid, and fairly so—there are exceptions, no doubt." "I have two appointments, both well paid." "I have always been well paid." Altogether, the outlook in this branch of professional work is bright. Any young man who has both talent and determination, and also a desire to utilise his abilities as a conductor, may reasonably expect that he will, after a little patient waiting, have his due reward.

When a choral society gets into good working order, it is generally the laudable ambition of its members to learn and perform one of those celebrated oratorios which are so highly appreciated in this country. As rule, their first selection in this direction will

be the *Messiah*, and this for several reasons. First of all, its perennial popularity, which will ensure a good audience to reward the toil of the performers. Then, many members of the society will probably have had to practise such portions of the work as are especially suited to the great festivals of Christian year, and which will have been sung in one or more of the local churches. Thus the more popular choruses will be more than half-ready. Another reason is that the conductor, unless he is a man of some experience, will know more of the *Messiah* than of any other oratorio, and would usually prefer to try his 'prentice hand at something with which he was familiar, and by which he would gain much needed confidence, rather than with a work that might possibly over-tax the powers of his chorus, as well as his own. Supposing the oratorio to be learnt, the next question would be what kind of accompaniment is it desirable to have. The young, ambitious conductor would naturally like to have a large and efficient orchestra, and, as a rule, his wishes would be gratified—if funds would allow. The inexorable claims of £ s. d. might imperatively veto any such expensive luxury, and suggest that some less costly plan must be adopted. So the accompaniment might have to be played on a piano, or an organ, or on the two combined. This is not a very satisfactory plan, being, in fact, a most miserable makeshift. Possibly the funds of the society might allow of the engagement of a small string-band, all wind parts being condensed on a harmonium. This would, of course, be a considerable step in advance, but it could not satisfy the reasonable ambition of the conductor. He would yearn for the time when he could have a larger instrumental force under his direction. With this end in view, he would endeavour to attract to the rehearsals of the society any residents in the town who professed to play on orchestral instruments.

He would, under favourable circumstances, succeed in enlisting the services of a few violins—firsts, of course, for what amateur likes to play second—probably one or two 'cellos, and possibly a viola and double-bass. For wind he might get a flute or two, usually out of tune, a querulous-toned clarinet, and perhaps a tottering old man with a dismal bassoon. He might consider himself fortunate if no member of the local brass band offered his services on the trombone. Now, the idea of the young conductor would be that this local band might be licked into shape, and, with the assistance of a few reliable professional players, would materially add to the success of the society's concert. For this purpose he would not be niggardly of trouble on his own part, but would willingly devote so enormous an amount of time to drilling his band as might possibly, if ever he reflected upon it in after years, fill him with amazement. To guide young conductors in this matter, the ripe experience of their seniors was collected by means of the following query: "In giving an oratorio performance, do you find it necessary to retain the services of a considerable number of professional instrumentalists?" The only cases in which a negative reply was given, had reference to the employment, from motives of convenience, of a very incomplete orchestra. Several correspondents require only a very few professional additions to their orchestra. For example: "I never engage any, except perhaps a couple of trombones." "Of wind instruments—yes." "Two or three only." "Formerly very much so—now only for wind." "A leader and one or two wind." "As leaders for the strings." "For the wood and brass, with leaders for the strings, the bulk of the performers could be found among amateurs." "This so much depends on the ability of the amateurs, and their standard of musical quality locally." "It depends upon the



oratorio—you must be guided by the exigencies of your score, and the capacity of your resident amateurs.” “I believe the best way is to have a limited number of *good* professionals.”

But by far the larger number of replies are most emphatic as to the necessity for the employment of a considerable proportion of professional instrumentalists. “My experience is in favour of employing a fair number of professional strings, an entire set of wind players, and even a small proportion of professional chorus singers.” “*All ought* to be professionals. The amateur element ought to be reduced to a sprinkling of strings.” “I have had a dread of concert-giving, under any circumstances, but should particularly dread it without professional assistance.” “No others ought to be allowed on the orchestra.” “Amateurs find it so *very* difficult to play in tune.” “I have found it desirable to *select* most carefully the *few* amateurs capable; as *ripieni* to the professional players necessary to form an orchestra.” “I always like to engage professionals—they have more nerve and do better.” “However small the band, I should insist on having a nucleus of reliable professional men.” The following replies are terse and significant. “Yes, if it is to be a success.” “To make it pay—no; to make it good—yes.”

The conclusion which the young conductor should draw from what has been said above may be stated as follows. Get as large a proportion of professional players as the funds will admit of. If you are compelled to rely, to any considerable extent, on amateur assistance, study very carefully the score of the work you propose to perform, so as to make sure that no part of it is beyond the powers of your orchestra. Remember that an easy work well performed is both more satisfactory to the audience, and more creditable to the conductor, than an ambitious attempt which is marred by numerous

imperfections of time, tune, and expression on the part of singers or players.

The orchestral society is sometimes an off-shoot from the choral society, and at others an independent organisation. So they will, under certain circumstances, work together; or, on the other hand, they may be antagonistic institutions. The labour entailed in preparing an orchestra of amateurs for a public performance is necessarily greater than what would be required in the case of a choral society. An error by one member of a chorus would not make much difference, but the effect would be startling in an orchestra, especially if one of the wind instruments went astray, or if the drum came in by mistake during a smooth, flowing passage for the strings. The difficulties inherent to the training of an amateur orchestral society being accepted as an axiom, it seemed desirable to know whether those members of the profession who had had experience in the working of such institutions considered them worth the trouble which they undoubtedly demand. To the question: "Can you give any information about local orchestras?" the answers were in many cases most encouraging. For instance, "I have no definite information at hand, but I am glad to note that they are increasing in number in all directions." "I give great encouragement to our young players, and we gradually find their numbers increasing. The advance during the last twenty years has been remarkable in our case." "I have established an orchestra, and have found it very helpful to my own musical education, and to that of amateurs, several of whom have learnt wind instruments on my recommendation much to their own delight eventually." "I am conductor of two societies, one entirely gentlemen, whilst in the other the first and second violins are played by ladies. The latter are now in their third season, and play remarkably well,

there being fourteen firsts and twelve seconds. There is much more genuine orchestral work to be got out of the ladies than from the gentlemen, for the simple reason that the gentlemen do not like to be dictated to as to bowing, phrasing, fingering, &c.; on the contrary, the ladies listen to every word, and carry out one's wishes to the letter, the result being perfect phrasing, which is a treat." "We have a private orchestra here which is doing well, and I think it an excellent thing." "I should like to see local talent in this line more encouraged." "There is an orchestra in this city of amateurs and professionals numbering about sixty. It is eight years of age." Many other correspondents have mentioned orchestras with approval, in some cases giving their constitution. Here is an example: "I conduct one which contains six firsts, nine seconds, three violas, five 'cellos, three double basses, two flutes, one oboe, one clarinet, three trombones, two cornets, and drums. The practices seem much enjoyed, and are well attended. I have more applications to join than can be entertained." It will be observed that horns are absent from the above list, the omission arising, no doubt, from the proverbial scarcity of efficient performers on this very difficult instrument. One means of making up this deficiency is indicated by a correspondent when enumerating the members of his orchestra. He employs "ballad horns" in C, which will be found amply sufficient for all ordinary purposes.

Passing on to another section of the replies, we find that various difficulties in relation to local orchestras are pointed out. First of all, there is the frequent incompleteness of the band, and this is thoughtfully discussed by a correspondent in the following sentences. "I have always found in local orchestras a scarcity of wind instruments, especially the oboe, bassoon, and horn. Of strings there are plenty, and I am of opinion

that the former mentioned instruments would soon be forthcoming, if the heads of towns, say the mayor, &c., were to give their co-operation to the scheme, and raise a subscription among wealthy amateurs, for the encouragement and tuition of those who would undertake to learn the more difficult wind-instruments." "Plenty of decent strings, but no wind beyond a flute or two." Other quotations to the same purport might be given, but enough has been said on this head. A few quotations will now be given having reference to the difficulties encountered in the management of amateur orchestras. "Rehearsals objected to; also, too great an amount of perfection. Instruments, wind especially, very various in quality; skill of players more so. Interest and enthusiasm very difficult to sustain. Members prefer attempting great works, to finishing small ones, thinking they learn more by so doing." "The teaching of the various instruments is the difficulty. A society should have funds enough to provide teachers." "They take a lot of humouring." "Dr. Hullah used to say that amateurs could *play* orchestral instruments, but they could never *tune* them." "Generally not up to much. I have had a lot of experience with them—amateurs be it of course understood—and, with work within their reach, have found them serviceable, *with the aid of a few professionals*, and this sort of thing ought to be encouraged." "In small towns I have never known them to succeed." "My experience is, that when an amateur becomes efficient he helps materially in breaking up the society by demanding fees for concerts on the plea that his time is valuable to him elsewhere." "It is difficult to get an orchestra together if there is no payment to follow."

A careful perusal of the above quotations, which are representative of a large majority of the replies to the query bearing on local orchestras, will show that no



conductor who is blessed with a reasonable amount of determination need be afraid to attempt the organisation of an amateur orchestra. It must not be supposed, however, that nothing more derogatory to such societies was said than what has been presented to the reader, and it will only be fair to him to let him have a slight glance at the dark side of the picture. "Amateur orchestras are mostly failures from a musical point of view." "As at present constituted they are a nuisance." "They are a great nuisance." "I have found local orchestras, as a whole, very unsatisfactory." "I can only say my experience is—they are good for little." "As accompaniments to choral works, they should be given a wide berth." "They are generally very bad." "I know of none worthy the name." "I think, as a rule, they are second fiddle clubs. Students should not be allowed to join until they can play." "They exist in our midst, but are not worth much. Too many so-called first fiddlers." "They seldom play two bars either in time or tune, and each performer thinks he should have a *concerto* to play at each concert." The last quotation is of rather too sweeping a character.

Several correspondents understood the question under consideration to have reference to professional local orchestras, and one of them makes the following very sweeping reply: "Local orchestra is a name for a thing that does not exist in this country, out of London." This statement is probably exaggerated; at any rate, it is contradicted by several correspondents. "We have always had a local orchestra in this town, and of a very satisfactory character." "We have a very good local orchestra, chiefly professional, in N——." One reliable correspondent mentions several towns which boast of local orchestras. Many other quotations to the same effect could be given, but enough has been said on this subject. Probably the discrepancies in this paragraph

will depend on the various ways in which correspondents would define the phrase "local orchestra;" but this will be left for each reader to settle in his own way.

## CHAPTER X.

### THE AMATEUR—I.

MUCH has been written and spoken about the musical amateur. He has been ridiculed, abused, and misrepresented; and, in retaliation, he has said many severe and unjust things about members of the profession. This not very creditable kind of wordy warfare occasionally takes the form of a correspondence in the columns of a musical journal, and then, if the editor does not employ his autocratic power discreetly, unpleasant remarks are freely employed. The spectacle is not by any means edifying to those who peruse the utterances of the various combatants, and, in fact, they may usually be summed up in the phrases "You're another," and "I'm as good as you," which were so characteristic of one's boyhood's quarrels. It does seem as if these unpleasant and unprofitable controversies might be avoided if an attempt were made to classify the different kinds of amateurs, some of whom, it can be conclusively shown, do not merit much toleration, whilst others can claim our highest regard and admiration. Another means by which controversies such as have been alluded to might be rendered more satisfactory is that the combatants should abandon the shelter of a *nom de plume*. There is no doubt that the anonymous correspondent frequently gives utterance to sentiments from which he would shrink if he were compelled to append his own name to his communications. No man should enter a controversy

who has not the courage of his convictions; at any rate, if he has any desire that his statements may have weight with sensible people. There is no doubt that many a man adopts a *nom de plume* because he knows that his own name and reputation are too insignificant to have the slightest influence. The mysterious, like a bogie, is always terrible to children and weak-minded people. Or, if a correspondent is compelled to make unscrupulous statements in support of his case, he is wise in remaining anonymous, as then no exposure of his tactics can touch him personally.

The large mass of amateurs, who, after attaining to more or less proficiency in their musical studies, employ their talents for the enjoyment of their own social circle, do not come within the scope of this enquiry. Their appearances in a public capacity have been discussed in the chapters which treat of the church choir and the musical society. Occasional instances were noticed in which such amateurs have been obnoxious, but they are probably rare, and do not need to disturb the equanimity of the organist, choirmaster, or conductor who is blest with such an amount of tact as is absolutely necessary to all men and women who desire that the wheels of life shall move smoothly along. The small minority of amateurs who obtain a considerable amount of prominence in the eyes of the general public, or else of the profession, may be conveniently divided into four classes, and it will be an interesting and profitable task to investigate their claims on our kindly consideration or deliberate censure.

First of all then, let us pass in review the merits of the amateur who is an accomplished musician. He has been an earnest student for many years, and his interest in musical matters has impelled him to leave no stone unturned for his own improvement. To this admirable



perseverance, without which nothing great can be attained, must be added a high order of intelligence, which enables him to vanquish any difficulties that may lie in his way, and a fine musical perception by which he derives the greatest possible benefit from his studies. If he is wealthy he will spare no expense, but will have the best masters and the finest instruments which money can command. Even if he cannot afford to be lavish he will always be as liberal as his means allow. If he devotes his attention to a stringed instrument, be sure that he will, as soon as he is fairly competent, join himself to others of like mind. He will revel in all the delightful chamber-music of our great composers, and sink his individuality in an earnest attempt to give proper effect to the work in which he is taking part. Such a one could not be a musical egotist, otherwise he would take no delight in the string quartet. When he goes to a concert it never occurs to him that he can best show his cleverness by becoming a carping and unreasonable critic, for that is generally the rôle of the ignoramus. But he listens with delight to the good, and has a kindly thought for the indifferent, because his knowledge and skill make him considerate for the faults of others.

Suppose he has a preference for the organ, he will have a fine instrument in his own house if his means will afford one, and his greatest pleasure will be in hearing its resources developed by one of our great performers. He may, under certain circumstances, take an organ appointment, and even receive a salary for his work, the unpardonable sin in the eyes of some members of the profession, but it is very certain that he will be a thoroughly competent organist. Also, it may reasonably be questioned in many cases, whether he is much the richer for his salary, and it will often be found that he has, on the other hand, spent

a large proportion of it in the improvement of his choir. Instead of the organ he may have a predilection for the piano, when his earnestness will be shown quite as much as in the cases which have just been detailed.

His love for his art, and his ambition to excel, will frequently impel him to allow his attainments to be tested by means of an examination. If he is a specialist on any instrument, he will naturally seek for a diploma which shall be a testimony to his efficiency on that instrument. Or he may prefer an examination which has reference to the all-round culture of a musician, and is most prominently represented by a degree. One thing is very certain, he will not seek out some obscure institution, whose examinations are comparatively simple, and which would allow him to append certain letters after his name with the least possible trouble to himself. He would scorn any such proceeding as that, and, on the contrary, search for those examinations, whether for degree or diploma, which were most severe and most thorough. Supposing such a one desired to leave the ranks of the amateur, and join those of the profession he would probably succeed better than the majority of his brethren, and might reasonably hope to attain a high position. In dismissing this description of amateur, let each one ask himself the question, Does he merit our scorn? The answer will surely be, Nay, but rather our highest respect and admiration. We will gladly welcome him as our equal, or, peradventure, as our superior.

There is another class of amateur who is as enthusiastic as the last, but is not blest with so large an amount of knowledge or executive skill. He is often very wealthy, and lavish of his means in promoting any branch of musical art which he specially affects. What the

pack of hounds is to one man, the racing stable to another, and the well-appointed yacht to a third, is replaced in his case by music in one or other of its numerous phases. It forms his "hobby," and no expense is spared that it may be gratified. Some people may sneer at him, and say that all such money is spent in order to gain a return in the shape of social prestige or political power. But such cynicism is probably wide of the mark, for there are far cheaper and more effective methods than the cultivation of music by which popularity may be gained.

Many amateurs of this kind display their generosity by presenting a fine organ to the church which they are in the habit of attending. It is, of course, a matter of opinion whether two or three thousand pounds spent on an instrument whose chief use is the accompaniment of the church service, can be considered as anything better than so much wasted money. But that does not touch the question of the great generosity displayed by the amateur, nor his desire to further, in the way which he considers most effective, the cultivation of music. Then again, in the matter of concerts, it often falls to the lot of wealthy amateurs to make up deficits. If the conductor and committee of a choral society are ambitious to produce a modern oratorio with first-rate principals and a complete orchestra, they would find their desires in this direction thwarted very frequently, unless they could rely upon the generosity of some wealthy and enthusiastic amateur.

~~Now~~ The above instances have an indirect educational value, but plenty of others can be found where the connection is much closer. First of all, there have been large sums subscribed by amateurs in connection with such important institutions as the Royal College of Music, the Royal Academy of Music, and the Guildhall School. Taken in the aggregate, the amount of money given

by wealthy amateurs at one time or another must be simply enormous. Passing over smaller institutions which have received a considerable amount of such support as has been described, we come to those individual instances in which the connection between the donor and the educational agency which he desires to promote is more obvious. Plenty of instances could be found in which wealthy amateurs, often large employers of labour, have promoted the establishment of brass or reed bands, by aiding in the purchase of instruments, and the engagement of teachers. It is, of course, a matter of opinion whether a brass-band is very much of a musical blessing, but that does not interfere with the motive of the person who aids it with his money. Singing classes are often subsidised by wealthy amateurs, and these may be either intended for adults, and held in the evening, or in connection with a day or Sunday school. Then again, there have been cases where a boy of exceptional ability, whose parents are too poor to afford him the necessary musical training, has had all the expenses incurred in sending him away to study under the best masters defrayed by musical amateurs, who have had no other interest in his progress than a desire to promote the cultivation of the art they love. The only reward which they can have in such cases is the gratification of observing that their generosity is appreciated, and that the artistic result is equivalent to the liability incurred. The gratitude of the person benefited they would probably not look for, because, as men of the world, they would be well aware of the scarcity of that article. If these things are true, and he would be a bold man who should question them, the value of the wealthy amateur in the musical world has been amply demonstrated.

The types of amateur who have been described are not too common, but there is another that can be found



in every town and village throughout the land. He has acquired a smattering of musical knowledge, but is really so ignorant as not to know how ignorant he is. He may deem it his duty to join the local choral society, for how could it possibly exist if deprived of his valuable services! Of course he is a member of the committee, and makes himself exceedingly obnoxious to the conductor. His suggestions, given in all good faith, are generally absurd, and such as could not be entertained for a single moment by any musical man. But he would be intensely surprised if anyone should attempt to show him the folly of his ideas, for he firmly believes that he knows more about the matter in dispute than the whole committee and conductor combined. His forte is criticism, and no one is safe from his comments. Perhaps he was at one time an obscure member of some important musical society in a large city. If, after this, he moves to another part of the country and joins a smaller society, what airs of importance he gives himself. Let the conductor take a chorus at a speed which the amateur thinks is wrong, and he is sure to mention the fact that "When he was in the —— Society, that chorus was taken much more quickly or slowly, as the case may be." Very likely he is quite wrong, but what does that matter, seeing that there is no one to contradict him?

Very frequently, the kind of amateur now under consideration exercises a considerable amount of influence at the church or chapel which he attends. Should the appointment of a new organist be under consideration, he is sure to be consulted, and he will give his opinion with such an air of conviction as will compel his listeners to have an exalted idea of his musical abilities. He would not think of joining the choir, he is far too important an individual for that. He prefers to sit in his own pew, and pass judgment upon all the musical

arrangements of the service. He will, with the greatest confidence, find fault with the organist's choice of tunes, and suggest to those in authority that he is lacking in taste. He will mention that the tenor sang flat, or the alto sharp. He may object to the speed of the hymn, or the chant, characterising one as too quick, and the other as too slow. If the authorities are so foolish as to take notice of his inconsequential talk, then the poor organist deserves our sympathy. Occasionally the incompetent amateur is found in the person of the vicar, or a member of his family, and when such is the case, the results are most disastrous so far as the musical part of the service is concerned. For, under such circumstances, Jackson in F might be looked upon as representing the height of musical sublimity, or Smart in F characterised as being like a cat's concert, and utterly wanting in tune.

But the incompetent amateur is seen at his best when he poses as an auditor at a concert. He cannot help but "pose," because he is so conscious of his own supreme merits. How pleasantly he smiles when a familiar strain falls upon his ear, causing him gently to nod his head in time with the music! How terrible is his frown if the performances of any of the vocalists do not satisfy his critical taste! How his heart swells with pride when his opinion is asked on the rendering of one of the pieces, and his utterances are received with the deference due to such an oracle! But he should never allow himself to be induced to display his own talents, as they will too frequently illustrate the fable of the ass in the lion's skin. For he will probably have neglected all opportunities for improvement, under the conviction that he did not require them.

Such is the picture of the incompetent amateur. It is by no means overdrawn, but will be recognised as truthful by a large number of members of the profession.

In retaliation, the amateur may point out the incompetent professional man ; but the cases are not similar, for, whilst the former may pursue his career undiscovered for a long time, the latter is soon found out, and deservedly punished by loss of prestige, scarcity of pupils, and reduction of terms.

There is yet a fourth class of amateurs that often receives rough treatment at the hands of professional men, but does surely deserve our pity, sometimes mingled with contempt. It is represented by the poor clerk who tries to eke out his slender income by taking an appointment as organist. The commercial clerk who is ambitious to be an organist is usually a gentle sort of being who is bound to be a drudge in whatever position he may be placed. He can write a decent hand and add up a column of figures, but has never had sufficient determination to acquire any accomplishment, such as shorthand or a modern language, which might lift him above his fellows. So he knows very well that his chances of earning a large salary at his chosen occupation are slight, and he will be very thankful for an opportunity of adding to his inadequate means. Should he ever have had a liking for music he will be sure to make use of his acquirements in this direction. It is safe to infer that he will not be a striking performer, for his lack of force of character will have been fatal to his success in music as well as in his regular occupation. He would, in fact, give up his office work altogether, and become a teacher of music, if his talents in this direction were above the average, for his terms would have to be extremely low if, by such a change of occupation, he would not be financially a gainer.

The poor clerk, after his long, dreary day's work is over, cannot go home at once, for he has to give two or three lessons. His position as organist has secured



for him a few pupils, and his necessities have compelled him to accept very low fees. Or perhaps he has been sufficiently enterprising to advertise in one of the local papers that he "gives lessons at pupil's own residence—terms, one shilling per lesson;" and even then he would not have quoted the lowest market price, for there are teachers (!) who will give two lessons for one shilling. Now, consider for a moment the kind of pupils who will pay such terms, and then say if their teacher is not to be pitied. It may almost be taken as an axiom that the lower the terms a person pays, the more exacting, unreasonable, and dictatorial he or she is. An utterly impossible result would be expected, and if the pupils were not satisfied they would proclaim the fact in an unpleasant manner. They would demand to have certain pieces, and these would not be of a classical character. Just imagine what it is to be compelled to teach the "Maiden's Prayer" and "Silvery Waves" continually, and yet there is no doubt that such is the lot of plenty of cheap so-called amateurs or semi-professionals. He would not be any happier in his organ appointment, for he would positively invite interference from his vicar, the churchwardens, members of the choir, and almost from the organ-blower; whereas the well-equipped professional man would, under the same conditions, make himself master of the situation. If these things are true, surely the impecunious clerk who is impelled to become a musical drudge deserves our pity, for by endeavouring to become what is sometimes called a "Jack-of-all-trades," he is, in consequence, master of none.

The broad classification of musical amateurs, which has been given in the above pages, will probably be found sufficient for all practical purposes. Of course all kinds of minute sub-divisions might have been made,



but they are left to the reader's own ingenuity, as their elaboration would have unduly extended the chapter, and what has been said is amply sufficient to illustrate the sort of discrimination which should be exercised in any discussion on this important subject.

## CHAPTER XI.

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### THE AMATEUR—II.

THE opinions of members of the profession were invited in connection with this much vexed question of the amateur, in the form of answers to three questions, which it will now be desirable to investigate. The first of these questions was as follows: "Have you found the competition of the amateur injurious?" Now, it is obvious that the chief way in which such supposed injury can have occurred, would be by the amateur doing some work which the professional man claimed as his own. There is again the problem, how much teaching must an amateur have *per* week in order that he, or she, may be recognised as belonging to the profession. It seems rather an anomaly to call anyone an amateur in relation to a subject by which he or she occasionally earns money, but the name does not matter so long as the thing designated is understood. The definition, then, of an amateur in this connection is—one who, not being dependent on the practice of music for a livelihood, receives money for performing one or other of the functions which form part of the regular routine of a professional teacher of music.

The question before us is, "Do such amateurs injure the professional man?" As might be expected, opinions on this subject were much divided, but it was gratifying to find that the majority scouted the idea that they

had experienced any injury, although some of them had heard of others who had suffered from the competition of the amateur. Of the minority, only a small section believed that much injury was done in this way, whilst the remainder gave such answers as "Not seriously," "Not to a great extent," and so on. The amateur is accused of injuring the professional man by "teaching at greatly reduced terms." One correspondent says: "In some cases people who do not understand the art will employ an amateur on lower terms than a professional man's dignity would allow him to demand." Again: "In many cases he or she has obtained pupils solely on account of absurdly low prices." Some instances of low terms are given; as, for example: 6d. *per* lesson, from 15s. to £2 *per annum*, and so on. Now the assumption is, in these and other cases, "that if there were no amateur teachers the professional would get more pupils." But is that likely to a great extent? Does anyone suppose that people who are content to engage a teacher on such low terms would ever make up their minds to pay a decent price? Or, on the other hand, that anyone who could afford to engage a respectable teacher would consider the saving to be effected by substituting a very cheap amateur, as worthy of a moment's consideration? One correspondent exactly hits the mark when he says: "The better class of pupils do not, as a rule, go to them for tuition." The suggestion is hazarded that "there is no doubt about the amateur having a circle of friends who will give him the preference." But it is probably the experience of most people that they ought never to rely on their friends if they expect to gain success in any occupation. Complaints are also made with respect to young ladies trading upon a reputation founded on a local examination certificate; but this matter had better be left until we come to consider the question of professional qualifications.



In some cases the amateur is accused of injuring the profession by accepting organ appointments. Here are a few expressions of opinion to this effect: "Especially in the prevalence of amateur or semi-professional organists, and teachers of organ-playing, who lower the scale of remuneration." "In one case, in order to save a professional man's salary, I was dismissed from my organ appointment, and a man appointed who offered to play for nothing; being thus deprived of salary, organ for practice, and reputation damaged." "Only with reference to church appointments. Perhaps he takes less salary, or says he will spend it on the choir. This proves a tempting bait to many clergymen whose knowledge of music is limited, and who often look with jealousy on a good musical service." One correspondent puts the case for the amateur in this respect very well; he says: "If all organists had to depend on music for a living, how many would starve?" Complaints are made of the interference of amateurs at concerts, either in the management or as performers. "I do not think medical men and others should meddle with the getting up of concerts. How would they like us to perform, or try to perform, an operation occasionally." "Professionals are at a discount at our concerts."

We will now turn to the other side, and examine a few quotations which disclaim any idea of injury from the amateur. "Their enthusiasm does good for the art." "When such competition becomes injurious, it is, as a rule, the teacher's own fault." "I don't think the competition of the amateur is injurious if the professor is competent." "I could not do without them, and, excepting a certain amount of conceit which a little learning brings, my association with them has been far from injurious." "I cannot distinctly trace injurious instances of non-professional competition. On the whole, the amateur is a gain; and amateur organists distinctly



aid in creating teaching opportunities, and in checking an excessive growth of professional organists who have, for the most part, to live by teaching." "The fact that most of the organ appointments are filled by amateurs is in itself a preventive of *professional* competition." There is no doubt that the resident professor would like to see all the organs in the town, except his own, under the charge of amateurs, for it would be a distinct gain to him professionally. One or two correspondents consider that any injury to the professional man is to be found in a different direction from the amateur. "Less the amateur than the self-styled professional. The bulk of the teaching here is done by an ex-assistant-schoolmaster." "The amateur is a most necessary element in the musical world. The profession cannot exist without him. The medical profession must have patients who doctor themselves sometimes, no doubt, but quacks do no good to the doctor. Now, it is when an amateur musician becomes a quack that he is injurious. I know many quack teachers, quack performers, and quack conductors." The latter quotation is very severe, but admirably depicts the incompetent semi-professional whose pretensions are so very much out of proportion to his merits. In concluding this portion of our investigation, it may be remarked that whilst one correspondent thinks the amateur does harm by incompetent teaching, another considers that "it creates a demand for lessons." The latter is probably the correct view to take.

Setting aside any consideration of the injustice, or otherwise, of the amateur's interference with work which some professional men think should be left to them, another question arose which was formulated in the following sentence. "Is it your experience that the appointments the amateur obtains are beneath the notice of a prosperous professional man?" For all practical purposes this enquiry may be confined to organ appoint-

ments, since any others, such as that of paid conductor, are quite exceptional. The enquiry might have been made still broader, for it may be taken for granted that by far the greater number of organ appointments are, commercially speaking, beneath the notice of a prosperous professional man. But it is far otherwise with the struggling young teacher, to whom an organ appointment at even a very small salary would be a desirable thing. Besides the increase of his income, such an appointment might be useful in many ways, as by introducing him to families in which he might obtain teaching. If he had a voluntary choir, he would find it an excellent training in the teacher's art, and if he could succeed in pleasing the members of his choir, he would be very likely to secure some of them as pupils, especially if he offered them lessons at reduced terms. It would not be unfair in any way to teach members of his choir at reduced terms, seeing that they give him their services on the Sunday. He would also find that he had a greater command over those who took lessons from him than over the other members of his choir.

By far the larger number of replies to the question under consideration were to the effect that such appointments as amateurs obtain are beneath the notice of a prosperous professional man. In a few of these replies it was stated that there were exceptional cases in which valuable appointments are held by amateurs. A few quotations will illustrate these statements. "In B. there are some three or four amateurs who have appointments of £30 and £40 per annum, which is an average salary." It will readily be conceded that the amounts quoted are beneath the notice of the prosperous teacher. "But they may keep out a young professional organist." "The appointments which amateurs obtain are perhaps beneath the notice of a prosperous professional man, but, in several cases with which I am acquainted, they

are better than those obtained by the rank and file of the profession." "Of a prosperous man possibly, but of value in obtaining friends and position." "In my opinion, organ appointments, except in a few instances, are, from a pecuniary point of view, worthless to the professional man whose position is assured; they can only be of service, as an advertisement and introduction when a man is forming a connection." The following quotations have reference to a slightly different phase of the question. "The fact of so many appointments being filled by amateurs encourages reduced stipends to be offered to competent musicians." "Were none but professionals employed they would receive larger salaries than are paid to amateurs." A correspondent says: "I cannot quite think that a professional man is always prosperous, many having to live on such small salaries, and not having a very great teaching connection." This is very true, but scarcely to the point.

A good many correspondents have spoken, in more or less strong terms, in deprecation of the usurpation by amateurs of appointments which ought to be held by professional men. "There are excellent positions, even in cathedrals, given to second-rate amateurs, while sound musicians of experience are passed by." "The appointments obtained by the *dilettante* (would be professor) are often most important ones." "Wealthy amateurs take good appointments and receive the salary, sometimes on the flimsy pretext of spending it on the choir. One appointment would have been mine at the terms I named, £80 per annum. A well-to-do amateur got it at a salary of £60." "I can point to instances of an amateur receiving £100, and a professional man in the same town receiving only £50." "I have found one or two instances where the appointments would have been quite worth the consideration of a professional man. One of these in particular amounting to £60



per annum, and a good teaching district." "I know an instance in which a bank-clerk obtained the appointment of organist of a large church with a stipend of £60 per annum." In several other cases the salaries obtained by amateurs were mentioned: £80, £60, £100, £70, £90, £150. It will be acknowledged that some of these amounts are not beneath the notice of a prosperous professional man, at any rate, if the appointments to which they are attached do not require a large portion of his time. After all, it must be granted that these are exceptional cases, and they are quoted here so that every phase of this enquiry may be adequately represented, not because of their numerical importance.

More general statements are made by several correspondents. A well-known musician says: "I have known cases of amateurs taking good stipends." Here are a few others to the same purport. "I have heard of a few good appointments held by amateurs." "The best organ appointments in this district are held by amateurs." "Some have very desirable appointments." "The salaries of some amateurs exceed those of professionals in this town." One correspondent gives examples of organ appointments in connection with some of the most important churches in a large cathedral city which are held by amateurs. He does not make any reference to their fitness for the office, or the amount of their stipends. The following deserves careful attention for its discrimination. "I know several good places which few professional organists would decline, that are filled by incompetent amateurs, others where the amateurs are deserving of the appointment." That is the right view to take. If the amateur can beat the professional man on his own ground, then it is only fair that the former should reap the fruits of his superior skill, and that the latter should gracefully give way, determined to be better prepared for the



next encounter. "A fair field and no favour" should be the rule, but it has, unfortunately, many exceptions. One correspondent says "I know instances of amateurs through influence ousting professionals of eminence." This is confirmed by the following: "A good organist's situation is often given to an influential member of the congregation or to one of his amateur friends." There is no doubt that an organist's position is very precarious if a wealthy and liberal member of the congregation takes a deep interest in some *protégé* for whom he desires the appointment. It is also sometimes very awkward if the vicar's son or daughter has a desire to shine as organist, and many foolish things have been done under such circumstances.

From what has been said, the young organist will be able to decide what is the best course for him to pursue. If he thinks that he would prefer to remain an organist till the end of his professional career, he must be prepared for unfair competition, but the fact of being forewarned will have its usual influence. He can best combat any such unpleasant accompaniment to the organist's position, by making himself thoroughly master of his work, and so gaining a solid reputation. If he should be so unfortunate as to be unjustly treated in ways such as have been described, he may be sure that there is always decently-paid work for anyone who is thoroughly competent. Then he will not need to complain of the so-called unfair competition of the amateur, of the sinister influence of the vicar, or of any member of his congregation; he will rise superior to it, and be veritably "master of the situation." The incompetent man is always at the mercy of someone else; not so the man who is up to his work, for the world is only too glad to claim his services, which are the more valuable in proportion to the demand for them which exists.

The third question under this head was as follows: "Do you know of any cases where wealthy amateurs have exercised great generosity in furthering the interests of musical art?" The response was, all things considered, very satisfactory. The number of wealthy musical amateurs will, from the nature of things, always be very small, and it is not to be expected that they will all be distinguished for great generosity. This being the case, it is very much to the credit of all parties concerned that in a majority of cases the above question was answered in the affirmative. Even amongst those who gave negative replies, there were some who did not question the "great generosity," but denied that the result furthered "the interests of musical art." For instance: "I have known several where they have spent money in promoting their own fads." "Not for the good of music in general as an art, but to favour some pet scheme of their own." But this seems rather absurd unless it can be shown that the "pet scheme" or "fad" does not promote musical art in one form or another. And even then, the merit of any particular scheme must largely remain a matter of opinion. In a few cases it was hinted that the "great generosity" was exercised for less worthy motives than "furthering the interests of musical art." Here are some quotations to this effect: "For their own convenience and pleasure." "When Royalty can be gratified." "Self-aggrandisement has been the motive power." "To serve their own interests." Possibly some wealthy amateurs may be actuated by such unworthy motives as these, but they are probably few in number; and members of the profession who would endorse the opinions just expressed should bear in mind the old adage: "Don't look a gift-horse in the mouth."

Instances of generosity are mentioned to which the word "great" could not well be applied. "In B——

we have several who, if you take out the *adjective*, can truly be said to have exercised generosity in furthering the interests of musical art." "A gentleman pays £10 annually out of his own purse to retain me at the church he attends—besides subscribing to my salary as organist." "My experience is that such persons will drive a close bargain where music is concerned, while they pay liberally for a picture if they want it." "Generosity in musical matters being very limited."

It is gratifying to turn to a more appreciative class of replies. Several of these have reference to matters directly connected with musical education. "I have known one or two cases in which a wealthy amateur has in one way or another secured a musical education for a child with evident musical talent, who could not otherwise have obtained it." "Paying for the musical education of young people possessing talent, and whose means would not allow them to obtain a thorough training by the best masters." "Instances of men who pay for the musical instruction of those who cannot afford the expense." One correspondent mentioned the chair of music at Edinburgh University, and the Euing Lectureship at the Andersonian University of Glasgow, as instances of great generosity exercised by wealthy amateurs in furthering the interests of musical art. Another one alludes to the fact that "the Goldsmid family paid for Balfe's education in Italy." An instance of great generosity is to be found in Geneva, where "a merchant is giving a sum to build the present conservatoire there." The obligations which some of the greatest composers are under to wealthy amateurs, both as regards their education, and other ways in which their interests were promoted, are matters of musical history. One or two correspondents have mentioned the fact that the generosity of the wealthy amateur is sometimes shown by giving a large organ to a church.



It seems strange that more of the "replies" have not definitely touched on this point, seeing that there must be an enormous number of instances throughout the country. The writer could name at least half-a-dozen cases which have been mentioned to him at various times by persons interested in the churches in which such organs had been placed. Here is another form of generosity: a gentleman "has commissioned and paid for several important works in the department of chamber music."

Examples will now be given of the way in which the generosity of the wealthy amateur has been employed in fostering musical art in relation to concerts. A correspondent gives: "One instance in particular where a wealthy woollen manufacturer kept together a whole and complete orchestra, and gave excellent performances of high-class music. At his death the whole thing was broken up, and the musical education of the town so neglected, that the public can appreciate nothing of an elevated character." In another case a wealthy amateur "paid for orchestral players at all my concerts for twelve years, and also encouraged boys by giving prizes." "Our present mayor has exercised much generosity in support of our local musical festival."

In concluding the investigation of this part of our subject it will be necessary to pass in rapid review a few miscellaneous statements having reference to the generosity of the wealthy musical amateur. The names of many such are given, but they could not be reproduced here for obvious reasons. One amateur is stated to have given £1,200. One correspondent knows of a single instance of generosity, whilst another knows of a dozen, a third thinks they are very few, and a fourth avers that there are plenty. The following is rather discouraging: "I have heard of but few instances; and substantial art patronage is very rare."



The whole case is now before the reader, who should earnestly try, especially if he is a member of the musical profession, to see the most good in the amateur, and to be chary about saying unpleasant things. Each section has its proper place in the musical world, and no amount of grumbling will result in any material modification being made. If the amateur displays more skill than the professional man, he deserves and will obtain the better position, whilst the latter may be quite sure that he will not succeed in gaining that which he covets by sneers and fault-finding, but only by showing that he merits it by his superior abilities and attainments.

## CHAPTER XII.

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### DEGREES AND DIPLOMAS.

THOSE who have followed the course of musical events in this country for the last few years, cannot fail to have observed the enormous development in the demand for degrees and diplomas which is a marked feature in our profession. Their popularity is an evidence that they supply an undoubted want, and also suggests that the acquirement of an academical distinction of one kind or another is an object which deserves serious consideration from the young teacher. A certain section of the musical profession has always sneered at academical distinctions, whilst another portion has gone to the other extreme, and lauded them to the skies. It will probably be found that neither of these parties can be proved to be right, but that the truth lies somewhere between them. Such being the case, it appeared desirable that some expression of opinion should be obtained as to the artistic, scientific, and commercial importance of degrees and diplomas. With this object in view the following question was propounded to members of the musical profession. "What, in your opinion is the value of a musical degree: (a) from a musician's point of view, (b) from the general public's point of view?" A similar question was asked in relation to

diplomas, but there will be no necessity to separate the two classes of academical distinction, and they will therefore be considered together.

First, then, it will be desirable to consider what the general public think about academical distinctions, and this will gauge their commercial value. The opinion expressed in an overwhelming number of replies was that they are of great importance, and, in fact, that the great danger is, of their value being over-estimated rather than the reverse. For instance, it was suggested that the holder of a degree, or a diploma, might be considered to be thoroughly competent in things for which his academic distinction gave no warrant, as well as for those other qualifications which he must necessarily possess to enable him to pass the required examinations. There was also the further objection that the public are often profoundly ignorant of the relative merits of the various examinations which professional musicians claimed to have passed. This, although not altogether unknown in relation to degrees, applies more especially to diplomas, which can be granted by any self-appointed body of examiners, who would never be interfered with unless the letters which they authorised a candidate to append to his name clashed with those which represented the vested interests of some rival but older institution. The names of institutions whose diplomas are thoroughly reliable were mentioned by many correspondents; but, following the plan adopted in this work, it is not deemed advisable to give them here. It was, of course, generally conceded that a degree is a more important distinction in the eyes of the public, as well as with most musicians, than a diploma.

In a very small minority of the replies, a musical degree, from a musician's point of view, was said to be worthless. About the same number restrict very considerably the value of a musical degree; here are



a few of them: "A degree shows simply that a man knows his grammar, but it does not prove that he is an artist, or a good teacher." The word "artist" is rather vague, but, otherwise, there is nothing to object to in the statement. There is absolutely *no* academical distinction in connection with the musical profession which guarantees that its holder is a "good teacher." "The value of a musical degree depends upon where it comes from, and how it is obtained." The following limitation seems somewhat to savour of the humorous: "I do not think a musical degree is generally valued by the musical professors who have not got one, but it is by the general public." "Until musical degrees are guarantees of practical efficiency, as well as theoretical, I do not think they will be of much value, either to the musician or to the public." The matter of practical tests will come up again in a later part of this investigation, and so may very well be disregarded here.

In by far the larger number of replies the value of a musical degree was stated to be great, both from the professional man's point of view, and also from that of the public. A few quotations illustrating this phase of the question will now be given. "The musical degree has been proved of great value in enforcing a high standard of technical knowledge, and as enabling the public to duly recognise the fully-qualified teacher who has had but few opportunities, and little time, whereby to secure a sound reputation." "Degrees and diplomas encourage the ambition for general culture, and must, consequently, be beneficial for art." These are the utterances of men who do not hold any musical degree, and whose names are known and respected wherever good music is studied. Again, "A musical degree is useful, as it is a mark and a guarantee that a man has worked up to a certain standard, also that



he must have spent a considerable time in study. Whereas, without a degree, a man may or may not be a Charlatan. I have known men in the profession who talk as if they were Beethovens or Mozarts, and who were absolutely most ignorant of the first rules of harmony." "I think that a university degree is the best means of showing to the world that you have studied and mastered the science of music thoroughly." "The opinion of the profession seems to be that the study a man has to go through before he can obtain a degree, must do him *some* good, and, on the whole, make him a better musician; but some contend that the objects of study are now obsolete, or nearly so." "It shows to all that a certain proficiency has been attained, thus giving a status in the eyes of musicians and the public." "I should always attach a certain value to a musical degree, with a reserve in some notorious cases." "From a musician's point of view, they are generally despised by those who fail to obtain them."

Some correspondents have spoken of the value of the study required for a musical degree as a means of mental discipline, and also because it directs the candidate to desirable knowledge which might otherwise escape his attention. For example: "The necessary study for a musical degree proves invaluable to a man in after life." "The acquiring of a degree causes much anxious study and research on the part of the musician, and thus ensures more extended knowledge than is generally considered sufficient for a musical man." "The chief value of a degree to a musician is that it compels him to acquire a thorough knowledge of musical theory—harmony, counterpoint, &c.—to which subjects a teacher of the piano, for instance, is not apt to give too much attention, but which are very valuable to him." "I believe that the strict training necessary for a musical

degree is of inestimable advantage to the musician himself." "A degree is valuable to a musician on account of the work and knowledge required; to the public, as a proof of that work and knowledge attained." The above thoughtful utterances are earnestly commended to the notice of such as desire to know *why* it is desirable for a musician to study for a degree.

Of course no thoughtful person supposes for a moment that the holder of a musical degree is therefore a kind of admirable Crichton of the art, for every such distinction has its carefully-defined limits, which are admirably described in the quotations which follow: "From a musician's standpoint, a musical degree represents merely theoretical knowledge, and experience in reading and writing music, but without the slightest reference whatever to the requirements of a practical teacher of an instrument. The qualifications for a good teacher are altogether outside anything asked for in a University examination." "A musical degree is a test of scientific, and not executive power, and its value can be accurately gauged by the musician. No one doubts its value. Those who profess to sneer at musical degrees, would doubtless change their tone had they the ability and energy to secure one for themselves." "I respect the acquirements of all such as obtain a degree in the faculty of music, but I consider it possible to obtain the degree of Mus. Doc. without having the least pretension to being an artistic musician."

In summing up the above discussion it is necessary to ask ourselves two questions: first, which of the faculties specially cultivated by the musician is it possible to examine? and, second, which of them is it most desirable to examine? Everyone will agree that the indefinable faculty known as genius cannot possibly be submitted to the tests of a formal examination, but must be left to the judgment, often long delayed, of the musical

world. Then again, mere digital dexterity, apart from any other consideration, is a thing which no one would think of testing. There remains, then, only one thing which itself is at all suited to the purposes of an examination, and represents all that could be understood by the term musical culture. This musical culture includes, as its chief element, that which is variously known as the grammar, the theory, or the science of music. It may incidentally include instrumental or vocal performances; but is, in its highest form, of an abstract nature like pure mathematics, and, as such, is entirely independent of any audible display. It has been happily described as "seeing with the ears, and hearing with the eyes." It does seem, therefore, that the highest form of examination should be essentially abstract in its nature, and this condition has been admirably fulfilled by the more important degree examinations. Supposing such an examination is very severe and searching in its requirements, it must form the strongest guarantee that the foundations upon which a true musician desires to build himself up are laid both broad and deep. On the contrary, an examination whose conditions are notoriously lenient does not deserve any toleration on the part of those who are anxious to promote the best interests of music. It has been objected that the holder of a musical degree may have a profound knowledge of the science of music, and yet be a very indifferent performer. Such a state of things is undoubtedly possible, but not at all likely to occur, for it is hardly to be expected that anyone whose musical gifts were sufficiently great to enable him to work the difficult tests required for a musical degree would not make himself proficient in some more practical form. A Bachelor or Doctor of Music may not be a phenomenal solo performer of either vocal or instrumental music, and in that particular he stands on a level with the

large majority of his untitled brethren, but it ought to be sufficient if he, like them, is a fair average executant. A specialist can frequently go no further than his speciality, and is not to be compared for a moment, so far as mental grasp is concerned, with one who has mastered the whole theory of his subject. What has been said with respect to musical degrees can be largely applied to diplomas, which also have often the advantage, or disadvantage, of including amongst their requirements a test of practical skill, either as an instrumentalist or a vocalist. A test of practical skill is frequently not very satisfactory to the candidate, as so very much depends upon his physical and mental condition at the time, and this objection could not be held to have nearly so much force when abstract knowledge was the subject of examination. Then again, the general public give the final decision where the merits of a performer are concerned, but in the case of abstract knowledge this would always be left to a board of examiners.

Before closing this chapter, a short time may be profitably devoted to analysing the replies given to the following request: "Point out any improvements which you would like to see made in the examinations for degrees and diplomas." Several correspondents mentioned the resolutions which were passed at the conference of professional musicians recently held in Birmingham as embodying their views on this subject, and it will be convenient to quote these, before proceeding to notice any other communications. They were as follows:—

1. "It is desirable that, in all University or other examinations, music, whether taken as a special or as an optional subject, should be treated from a modern point of view."

2. "For the degree of Bachelor of Music, candidates should be required to show skill (*a*) in five-part com-



position for voices and instruments in fugal and sonata form; (b) in two- and in three-part writing, invertible by an octave; (c) in analysing some classical composition for a solo instrument, or for not more than five stringed instruments."

3. "The acquirement of such knowledge and practical skill should be regarded as fully equivalent to such an acquaintance with two foreign languages as is demanded in the 'higher local examinations' of the Universities of Oxford and Cambridge."

4. "For the degree of Doctor of Music, skill in eight-part plain, in six-part imitative, in five-part fugal, and in four-part canonic or invertible writing be required; as well as acquaintance with symphonic form, to be exhibited by original composition for a full modern orchestra, and by analysis of classical works. Candidates should also be required to trace the history of some branch of musical knowledge, such as the gradual development of some special form or peculiarity in composition, the extension of orchestral resources, or the influence of one school of music upon another. Due notice of the selected subject should be given to all candidates."

5. "Such an artistic and scientific acquaintance with a study entirely independent of, and unaided by familiarity with, any other subject, should be regarded as equivalent to the knowledge of any two languages and of mathematics required in any ordinary university examination."

6. "It is advisable, in arranging the other literary or scientific conditions to degrees in music, that a knowledge of modern languages (especially German and French), rather than of mathematics, pure or applied, should be required."

7. "Acoustics—beyond an acquaintance with the general laws of air-waves, and with popularly-accepted

explanations of the causes of consonance and dissonance—forms no part of the study of music.”

8. “In all examinations in music, it is desirable that the questions and exercises should be carefully prepared so as to test the *varied* knowledge of the candidates; and they should be as few as would be consistent with that object. No original composition (with the exception of the exposition in four or five parts of a fugal subject) should be required at any examination.”

9. “Graduates in music should not be subjected to the cost of the performance of any work or exercise; an expense not imposed upon other students.”

10. “It is desirable that music should be included among the optional subjects open to candidates for degrees in art; and that exemption from other requirements should be allowed in proportion to the special knowledge exacted.”

Some of the subjects contained in these resolutions were mentioned in an independent form, especially those of the sixth and ninth. A good many correspondents desire more practical tests in degree examinations; but it is obvious that this term is of very vague application, for it will be observed that the requirements of the second resolution above are designated, in the following paragraph, “knowledge and practical skill,” and some might question their claim to the whole of the description. In a few cases the practical tests desired are mentioned; here are a few of them: “Playing on the pianoforte, organ, and orchestral instruments; accompanying, and conducting chorus and orchestra.” That is rather a startling catalogue of acquirements; the next is of a milder type. “Playing a musical instrument should form a part of the examination for degrees.” One correspondent suggests “a pianoforte sight-reading test,” and another “playing in

concert with other instruments." The following is very comprehensive. "In addition to being a thorough theoretical musician, which the present Mus.Bac. or Mus.Doc. degree only guarantees, one should be not only thoroughly practical, but naturally musical, should have music at his finger-ends, not only be able to read a score, or to understand the compass of the different orchestral instruments, but to have a practical knowledge of them. He should be able to play the piano, organ, and violin well, should have a perfect ear, able to detect any notes in whatever chord is struck, should be able to extemporise well, and to read well at sight. In short, he should be a born musician—not a manufactured one." To have a high ideal is a most excellent thing, perhaps even if it verges on the impossible, as is the case with the overwhelming catalogue of qualifications which has just been rehearsed.

The desirability of a test in the science and art of teaching is strongly insisted upon by several correspondents, as will be observed from the following quotations. "I would examine a teacher practically before a class for his aptitude, or hear him give a pianoforte or vocal lesson to a novice." "In the examination of a person desirous of entering the profession as a teacher, I would include the giving of lessons to different grades, from a raw novice who did not know a note to a finishing lesson. The candidate should be provided with a credential setting forth his ability to teach such and such an instrument, or harmony, &c."

In several cases the subjects at present required for the arts test are objected to as being of no use to a student, or else because they are unreasonably difficult. "I think the requirements of our universities, so far as the literary tests are concerned, are too severe. I hope every one wishing to hold a diploma will be required to pass a literary examination." "General culture,

not necessarily in Latin, French, or Greek, but sufficient to secure respect in general society is indispensable as a preliminary." "All candidates over 30 years of age should be exempt from the arts examination, as it means practically going to school again, and learning extraneous subjects, which would be of little use to them." "I should like to have the art test abolished." Objection is also taken to certain features of the musical portion of degree examinations. The following quotation, bearing on this point, deserves thoughtful consideration. "I should like to see the absence of *dogmatism* in such examinations, and a readiness to accept rational views in theoretical matters, even although they may not be in precise accordance with those of the examiner." One correspondent pleads for "the elimination of all catch questions," another desires "better text-books for the ——— examinations," whilst a third says, "I should like to see a certain set of text-books for all musical examinations, instead of the many that are now in use." Objection is made to the expense incurred in obtaining degrees, some desiring that it should be lessened, whilst in one case the opinion is expressed that all such distinctions should be conferred free of cost.

The following quotations are contradictory, and the reader is desired to select the one most in accordance with his views. "Degrees should be given *honoris causa* to those who are known to do good work, and to be competent musicians, and who would pay the fees for the honour. They might be allowed to be applied for, and those professors who have regularly passed pupils at the principal examinations would naturally be eligible." "The greatest grievance, to my mind, is the absurdity of giving away musical degrees and honours. Men who are most capable of winning a degree most often are saved the trouble, and receive them from the university *honoris causa*, whereas the man not over-blest with



musical ability is condemned to plod on, struggle, and contend till he reaches the goal. This is manifestly absurd and unfair too." One correspondent thinks that only professional men should receive degrees, and another says that "Every diploma should specify the special branch of the art, for which the holder of the diploma is qualified."

In concluding this investigation relative to musical degrees and diplomas two quotations will be given which deprecate this constant desire to remodel existing examinations in such a way as to suit the idiosyncrasies of their various critics. "There are too many improvements in existence already, and examinations, or their value, stand a chance of being improved out of all existence. I think the fairest test of all-round excellence is to leave the matter in the hands of examiners of acknowledged repute, and who are known to take the highest standpoint in art." "Examinations for degrees and diplomas seem to me to be fair according to the existing standards, and it would be a pity to lower them." There is much to be said in favour of the views just expressed, and it may be taken for granted that whatever alterations in degree examinations may be adopted in the future, probably as many persons will be dissatisfied then as there are now. That is not an argument for "leaving well alone," but it does seem to suggest that reforms should be adopted only after the most careful deliberation by men of wide experience.

## CHAPTER XIII.



### ON EXAMINATIONS.

THE opinions of members of the profession respecting the examination of their pupils, were not asked for, as such a discussion could have answered no good purpose. Whether we like it or not, all our pupils have to undergo examinations in one form or another, and it happens often enough that the tribunal which has to pronounce judgment is one for which we cannot have a high respect, although we may find reason to stand in awe of its decisions. Many persons discuss this question as if what they would call the "examination craze" is a new thing, but in this they are wrong, for it has only modified its form. So long as there has been education, for exactly the same length of time have examinations existed.

Long before the Universities of Oxford and Cambridge and the College of Preceptors had formulated their local examination schemes, the school-boys and girls of the period had to undergo what were accepted as suitable tests, and they were as carefully prepared for these tests as ever their successors are for the various "locals." When the little girl returned home from school at the end of the half-year—"terms" were unknown then—she brought with her a "sampler," and her elder sister displayed in triumph a more difficult work of art—

usually a scripture scene in wool-work. The board of examiners consisted of the elder members of the family, and the two girls were usually considered to have "passed with honours." The wool-work, then, stood in place both of examination paper and certificate. For it was usually, if deemed satisfactory, framed, and hung on the sitting-room wall; and as it contained an inscription, of course in coloured wools, setting forth the name and age of the student, it corresponded, to a considerable extent, with the "local" certificate of to-day. It is obvious, then, that for a schoolmistress of the olden time to be successful in her profession, she had to be learned in all kinds of elaborate stitches, and a perfect marvel in the matter of matching coloured wools. She might be, and very frequently was, profoundly ignorant of common things like arithmetic, but was bound to be clever in wool-work, wax-flower making, and other useless accomplishments.

In boys' schools, very much the same state of things existed. They had to spend many wasted hours in copying out their sums into what was called a "cyphering-book." The figures were neatly written, all lines were afterwards drawn in red ink, and then the name of the rule was printed in some very contorted form of letter, and with such luxuriant elaboration as required three different colours of ink for its proper display. Or the master might exhibit his skill by drawing a wonderful bird, conventionally called a swan, consisting of all kinds of elaborate twists and turns executed with the pen, and then the name of the rule was inserted in its side. Or the boys' time might be wasted by the filling-up of what was known as a "specimen" book. This was a wonderful compilation which was supposed to epitomise the student's work. On one page was written out a sum, on another a parsing exercise, on a third a bit of geography, on a fourth some Latin, and so on.

These things were prepared for the examination which was to be held at home at the end of the "half," and hence the most efficient schoolmaster was too often only a very clever penman. Whatever fault may be found with the educational methods pursued in the present day, there is no doubt that they are infinitely superior to those which have just been described. And what has brought so great a change about? Simply because the form of examination has changed. Any principal of a school who hopes to succeed is bound to send in pupils for one of the local examinations, which, whatever may be their imperfections, demand a certain amount of accurate work. A girl will, at any rate, be able to add up a column of figures correctly under the present system, and even that is a decided advance upon the acquirements of many of her predecessors in this direction.

Music is a subject which very easily lends itself to superficial teaching, such as has just been described. If a girl can be drilled to play two or three pieces, they always make a good show at home, and in this particular have a decided advantage over such subjects as grammar and geography. It is quite likely that the system of unintellectual drill is not unknown in relation to music in these enlightened days, but it does not flourish as it did in the good old times. Readers of "Vanity Fair" will remember that the musical education of Miss Swartz, the parlour-boarder at Miss Pinkerton's Scholastic Establishment, consisted in the mechanical acquirement of three songs and two pieces, and when she went into society she played or sang through them, constantly repeating her small *repertoire* like an animated musical box. This was her examination, for which Miss Pinkerton's governesses had laboriously prepared her, and which she passed with honours.



Supposing a girl to be a little more clever than the Miss Swartz to whom allusion has just been made, she would be expected to make a sensation when she went home for the vacation, and her show piece would be chosen for this purpose. Let us suppose that this piece was the "Battle of Prague," and that it was not, at that time, so hackneyed as it has since become. Her musical examination would be held at a convenient time, say that comfortable period soon after the old-fashioned early tea, when the curtains were drawn, the candles lit, and everything arranged for a cozy winter's evening. Mother is quietly knitting in her comfortable rocking chair, father has postponed his usual evening nap for a short time, brothers and sisters are grouped, half in awe, to listen to the performance of that elder sister who has been to boarding-school. She seats herself at the old square piano, newly-tuned in anticipation of her arrival home, and commences the stately introduction, which does not create any particular impression on her audience. But at the first signal of battle their attention is roused, and when she gets into the thick of the fight they are all ears, for she has taken the precaution to enlist the services of her sharpest brother to read the various descriptive phrases, for fear that the piece might not be thoroughly understood. She passes her left hand over her right, and he reads out, "flying bullets." Anon she plays triplets, and he gives the interpretation "Horses galloping"—everybody in the room recognizes the extraordinary likeness between the two things. They hear the "heavy cannonade" in the left-hand, followed by the "running fire" exhibited in scale passages divided between the two hands. Then there is a terrible *melée* of semiquavers, in which both hands are, in sporting parlance, doing all they know, and the battle ends with the "Trumpet of recall." Everybody is satisfied, but the performer

still adds to her laurels. The intense agony which she infuses into the "cries of the wounded" wins the hearts of her mother and sisters, the vigour with which she plays "God save the King" rouses the patriotic soul of her father, the archness with which she renders the somewhat humorous "Go to bed, Tom" leads captive every one of her brothers, and the unanimous verdict is, that she has passed her examination in music "with honours." A year or two later, she again presents herself for examination, and her show piece is one of those very elaborate airs with variations which used to be so popular as show pieces, but have now sunk into utter oblivion. She has been practising the piece all through the half-year, and, being a conscientious, hard-working girl, she is ready for the encounter. Should anyone be desirous of having a full description of how she succeeded, he, or she is referred to Thackeray's wonderful description, in his "Book of Snobs," of how Miss Wirt the governess played "Sich a gettin' up stairs." Her audience cannot enter into the spirit of these bewildering variations so readily as the more obvious beauties of the "Battle of Prague," but they are impelled again to record their opinion that she has passed her examination with honours. Now, don't let anyone suppose that the author has any desire to ridicule this amiable family, they are only the victims of a pernicious system of education which is not, even yet, obsolete. The pupil whose performances have been described was probably a most charming girl, the pride of her father, a treasure to her mother, and a loving and helpful elder sister. In a few years she becomes a wife and a mother, and where is her musical education? Gone, utterly, for her show-pieces required constant practice if they were to be of any service. But she got tired of them, and was then utterly lost, musically speaking, for she had

never received that thorough teaching which would have enabled her to learn any new piece that might take her fancy.

Even now, girls are expected to prepare pieces for the delectation of their family circle, but this is not, as a rule, allowed to interfere with the essential part of their musical education. What is the reason for this change of plan? It is very largely due to the fact that pupils can have their acquirements gauged by means of a formal examination, conducted by a competent tribunal. Instead of the fond parent desiring his daughter to bring home some trashy piece, he will, very often, express a wish that she should be prepared for a local musical examination, and if she succeeds in obtaining a pass, he has not the slightest ambition to revise the decision recorded on her certificate. And he is quite right, for the thorough training required to pass an examination is a guarantee that the student can read music, play accurately, and really understands something about time; and this is more than can be said of many uncertificated music-governesses who are entrusted with the junior teaching in ladies' schools.

The informal examination of pupils by fond parents, or hypercritical maiden aunts, is likewise the examination of their teachers. There is no gainsaying that unpleasant fact. It was shown in the preceding chapter that no degree or diploma can guarantee that a man is a good teacher, its only real value being that it is an evidence of the acquisition of a definite amount of knowledge. Of his skill in imparting this knowledge, the only examination available is an exhibition of results. Where the value of these results is estimated by non-musical people, the teacher is encouraged to be superficial in his work, or as it is sometimes termed, to make a good show. But this is not, by any means, the case when he is preparing his pupils for a formal examination.

The preparation of the requisite piece or pieces is only a small part of his work, for a great deal of his time has to be devoted to technical exercises and theory. This thorough plan of work must be more congenial to the conscientious teacher, than a slipshod style of instruction, which can be of no benefit to anybody. If, then, the teacher can have his choice as to the means by which his success shall be shown, there is no doubt that he will prefer a competent tribunal, and this, not only from motives which are prompted by his feelings as a musician, but also because, from a commercial point of view, it is most desirable.

Many teachers are ambitious to pose as solo vocalists or instrumentalists. Whenever they make a public appearance, they are, perhaps unconsciously to themselves, undergoing an examination by their audience. Now, this examination is often most unsatisfactory because the public generally prefer trash to good music. The earnest, conscientious organist prepares as voluntaries some really good music, perhaps a movement from one of Mendelssohn's organ sonatas, or a fugue of Bach's, and how many members of the congregation listen to it with interest? Not more than one in a hundred. But let him play a light, catchy piece, like the "*Marche aux flambeaux*," and the general verdict is "What a clever organist we have got!" The organist who submits his performances to such a tribunal cannot afford to offend his examiners, and so is compelled to play much rubbish that he would fain avoid. But has he no remedy? Certainly, let him go and submit himself to a formal examination, and when he has obtained a diploma for organ playing, like the F.C.O., which all musical people respect, he will have gained a considerable amount of freedom in his choice of music.

Sometimes a teacher desires to make a public appearance as a pianist, when his object will usually be to advertise



his skill for the purpose of gaining pupils. If he attempts a long classical piece it is quite possible that he will defeat his own object; and he will be far more likely to succeed should he select something of a more popular character, like Thalberg's "Home, sweet home," for instance. In the first case he might be said to have failed in his examination, and in the second to have passed with honours. But if he was quite convinced that some effort was absolutely necessary for the purpose of obtaining more pupils, would it not be infinitely more satisfactory to himself and to everybody else if he presented himself for examination, and succeeded in obtaining a thoroughly reliable diploma, like the L.R.A.M., for instance? No amount of informal examinations in the shape of concert performances could have half the weight with the public that such an academical distinction would have. What has been said with regard to organ and piano performance applies, of course, to any other instrument, or to the voice.

There is another kind of examination which stands between the informal of the general public, and the formal of the academical institution. Where it is available, it saves a wonderful amount of trouble, for everyone who enters for the examination is sure of a pass. But, unfortunately, it cannot always be profitably employed, for its verdicts are frequently set aside by the public, who question the impartiality of the examiner. Does the reader desire to know what kind of examination this is? It is when a man assesses his own value, and expects the public to accept his appraisalment. The musician who considers himself an unappreciated genius belongs to this class, and the more he is neglected, the higher a place does he give himself in his own estimation. The ranks of the disappointed are largely filled with these self-examined geniuses. A teacher is heard to say: "Look at ———, he can't play two

successive notes correctly; and yet, what a connection he has; whilst I, who was a favourite pupil of Sir ——, can hardly get enough work to keep body and soul together." It may be taken for granted that anyone who would complain in this strain has passed his own examination with honours, but has, unfortunately, not succeeded in impressing the world with his fancied great ability.

Supposing that a young teacher came to the author for advice relative to examinations, he would probably receive a reply somewhat as follows: "In all your work as a teacher have a constant eye upon some examination for which you think you can prepare your pupils. The world thinks that the best test of the teacher's work is success in examinations, and until some superior device is found, you may depend upon it that the fashion for examinations will not decline. If this advice was not intended to go into a book, the various local examinations which I think most desirable might be mentioned, but, under the circumstances, perhaps this would not be a wise course to take. At any rate, there is one piece of advice which you must always bear in mind—don't be too ambitious! Let the examination you select for your pupil be of such a standard that you are morally certain she will pass; thus she will be encouraged to try again for something higher. On the contrary, if you enter her for a more difficult examination, and she is so unfortunate as to fail, you may have done her an incalculable injury. Parents will often say that they have no desire that their children shall be presented for an examination, and then express their satisfaction with your work. Very pretty, no doubt, but don't mind what they say. Prepare the girl for the examination, and when you are quite sure she will pass, enlist her influence on your side by telling her this, and she will generally prevail.

But be quite sure of your ground, and then everybody will be pleased. It is not in human nature for pupils or teachers to decline examinations which they know they can pass. Think of this when you hear any of your professional brethren railing against degrees and diplomas.

“If examinations are advisable for your pupils, they are quite as essential for yourself. Should you desire to succeed as a professional man, work yourself up in every way that you can think of; but, by all means, get a degree or a diploma. And don't look out for the easiest examination which will allow you to put some coveted letters after your name, as such a line of conduct will only defeat its own object. If you prefer a degree, don't go to an obscure university for it, but rather to the one which you consider has the highest reputation; and the same remark applies to a diploma. So shall you, if you are courteous and kindly in manner, and not afraid of hard work, make for yourself a position, of which you will not need to be ashamed.”

It is not to be expected that the above advice will be endorsed by the whole of the profession, but it is offered confidently as the result of a good deal of observation and experience.

## CHAPTER XIV.

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### BUSINESS MATTERS.

So far, we have chiefly been occupied with those matters which have to do with the artistic side of the teacher's work, but it will now be necessary to turn to those more sordid affairs which have to do with his business transactions. It is a very generally held opinion, that teachers of music, as a rule, are exceedingly unbusiness-like, and, in fact, that this might be affirmed of members of the professions generally. It is not necessary to discuss the truth or error involved in this view, but the young teacher must make up his mind that if he desires to be successful, he cannot afford to neglect those qualities which go to make up the so-called man of business.

The book-keeping necessary in carrying on the work of a teacher of music is very simple in character, but it must be as clearly and accurately done as if it emanated from a merchant's office. Inaccurate book-keeping has been the cause of so much worry and pecuniary loss, that it cannot be too strongly deprecated. And yet there are teachers of music who have never had a ledger in which to post up their work, but have contented themselves with making hasty memoranda on fugitive scraps of paper. A more suicidal policy it is impossible to conceive, especially if so elementary a



method of keeping accounts had to be produced before some such tribunal as a County Court. The confidence of the public would be rudely shaken, if not entirely destroyed, for no one could be sure that a correct charge for lessons had been made. Hence, a little labour devoted to clear and accurate book-keeping is never thrown away, and this must be the author's excuse for dwelling on a point which some may consider rather insignificant.

The first question, having reference to purely business details, which was asked of members of the profession, was as follows: "Do you insist upon the usual 'term's notice,' and have you had any legal difficulty in recovering fees under such circumstances?" The replies in an overwhelming number of cases, with respect to the first part of the query were in the negative, whilst a very few gave affirmative answers, occasionally qualified in various ways. The second part of the query was left almost untouched. It may be remarked, with respect to this, and some of the succeeding questions in the present chapter, that they have a legal bearing which will be fully discussed in another part of the book. What follows has only reference to the experience of members of the profession. "I have never required a term's notice, having the impression that a pupil under notice would do no more good." "If the teaching is good, the pupil will not leave, until he thinks he has had as much as he requires, of course." "The moment a pupil wants to cease his course of instruction with me, I am no longer anxious to have him as a pupil." "In many cases it would not be policy to insist upon a term's notice." "I have never entertained such an idea, and have never found reason to do so." "It does not pay in the long run." Many teachers, whilst intimating that they don't insist upon a term's notice, think that it would only be a reasonable condition to make. "My pupils are so

numerous that I am generally able to fill any vacancies that may be made by pupils withdrawing. But the 'term's notice' should, I think, be insisted upon as a general rule." "I do not insist, but I think it a very wise plan." The following condemnations are very emphatic. "I do very little teaching, being too busy in other directions; but I should never insist upon any form of notice, or endeavour to recover money which was not honourably and promptly paid." "I think a good teacher need never do so." "The public don't like the term's notice, which in some cases would be unjust." "I find that by treating my pupils with consideration, I am myself so treated. Were I to insist on a term's notice I should expect to make enemies instead of friends, and by the good word of friends teachers thrive."

One correspondent, who thinks that a term's notice ought to be given, makes a rather curious exception. He says, "schools seem an exception, since the principals are not always sure of their pupils." But this appears to be rather an erroneous view of the matter, as is clearly shown in the following extract. "A school-mistress, for reasons of economy, decided to do the music-teaching herself, and, at the end of a term, informed me that my services would not be required any longer. I threatened legal proceedings unless she gave me a term's notice, the same that she required from her pupils. It was granted, but whether I could have enforced the notice I cannot say." Another correspondent would insist upon the term's notice "only in the case of schools and academies."

In some instances the term's notice is not insisted upon for what must be considered rather disappointing reasons from the teacher's point of view. For example, "Could not get it if I did." "It would be useless here." "I find it impossible to do so," the meaning

of these extracts evidently being that any attempt to enforce the practice of giving notice would mean the loss of a considerable amount of work. In some cases it has been questioned whether the term's notice could be legally enforced. "The term's notice appears to be a myth." "As a rule, I do not insist upon a term's notice, because I know it cannot legally be demanded, I usually get it as a matter of courtesy." "It is said that it is not legal—is this right?" "I expect but never insist on proper notice, and have always understood that I could not legally claim it." To these, the following will stand as replies. "I have read county court cases in which the principle has been upheld by the judge." "No difficulty in recovering if stated explicitly on circular of terms, which the pupil should accept at the outset of the engagement." "I believe there is no difficulty in recovering fees if notice is given upon each account that such is to be the rule." However, the legal question may very well be left for the present, as no expressions of opinion, like the above, can be considered conclusive, but the matter must be settled by an expert.

Some correspondents have not insisted upon a term's notice, but mean to do so, whilst others have recently commenced the practice. "I have found the system of leaving any time without notice very inconvenient." Compare the two following extracts: "I insist on the notice, but do not always get it." "I do not insist, but I have generally had it." Some expect, but do not insist upon a term's notice. Here is an example: "I do not *insist*, but expect it unless good reason can be given for the rule being dispensed with." One correspondent replies "usually," another "not usually," a third "not always," and a fourth "under ordinary circumstances." Again, "with ugly customers I do." "I do when I think the party has wilfully misunderstood

the agreement." In several cases there do not appear to be any exceptions allowed. "I think the term's notice fair. I had difficulty in no instance in recovering fees." "I always insist on a term's notice, and never have any trouble." The following is a very extreme case illustrating the rule of "term's notice" which was narrated to the writer by the lady principal of a school in which the events happened many years ago. At the beginning of the term, or rather quarter, for these events happened before "terms" became so fashionable, a girl returned to school as usual, and a week or two afterwards she ran away. She did not go far, but only to some relatives who lived a few miles off. She did not return to the school as a pupil, and when she applied for her boxes, they were detained as security until the schoolmistress's account was settled. The pupil's guardian was charged for the quarter upon which she had entered, and for another quarter in lieu of notice. The money was paid. The schoolmistress assured the writer that she was acting within her legal rights in making such a claim, but whether that is so or not he is unable to say. There was another case a few years ago in which the pupil of a teacher of music was taken ill after having had two or three lessons. He was sued for the term on which he had entered, and a term's notice, and the teacher got a verdict. That teacher, although a very clever executant, does not flourish, and most people will say—serve him right. A teacher's practice that requires to be bolstered up by such arbitrary and unpleasant means as these is not worth much, nor does it deserve to be. It ought to be sufficient for a teacher who has a large practice to request his pupils to inform him a short time before of their intention to complete their course of lessons, so that he may be able to assign the vacant time to any new applicant. If he shows them that



this will be a great convenience to himself, they will very gladly fall in with his suggestion; at any rate, that is the writer's experience.

The next query had reference to the modes of transacting business in connection with schools, and it was expressed in the following words: "When teaching in schools, do you make out your accounts to parents or guardians of the pupils; thus treating the principal of the school as a mere agent, or do you transact business with the latter, thus making him or her fully liable for all defalcations?" In almost every case the reply was "with the principal," and some correspondents seemed to think that the other plan had no existence. One says: "To the principal, of course"—but why "of course?" Here are other replies of similar purport: "It is the general custom in schools to allow the principal a commission, making him or her responsible." "With the principal, to my sorrow; my last school becoming bankrupt, and myself losing £30." "To the principal when engaged by him; but I lost a considerable sum a few years ago, which had been paid to the principal by pupils, and which the law did not allow me to receive in full, when the principal became bankrupt." "I always deal with the principals of schools, and have generally found it answer. I have, in fact, never lost a penny directly through such a course." "The head of the school is responsible to me; being engaged by that individual, no one else can be responsible." "I have never treated with anyone but the school proprietors." "I certainly transact my business at all times with those who engage my services." "To the person by whom I am engaged, whether it be parent, guardian, or principal of school."

We will now examine a few replies bearing upon the other side of the question. "I make out accounts to parents in most instances." "I make out my accounts

to the parents." It will be observed that there is no qualifying phrase in the second quotation. "I don't make the principal liable for anything, but I make my accounts out to the parents, &c., of the pupils, and allow the percentage to the principal." "Generally I make out my accounts to the parents, the amounts of which are handed over after deducting commission by the principal." "In such schools as ——— (daily) my piano pupils are private, and I make my own arrangements as to terms." Here is a more detailed description of the plan hinted at in some of the previous replies: "I make one bill at full terms, which is sent by the principal to the pupil, and another with percentage deducted to the principal. I expect and receive payment from the principal alone, and have nothing to do with the parents." The following statement seems to limit the liability of the principal. "In the main, I make out accounts to the heads of schools, allowing a percentage to them on the pupils' lessons. Occasionally I make out accounts to the parents of pupils who are at schools, but not often. I have had one ugly experience. I had a pupil at a school, and continued to give her lessons for a year, the head of the school paying the account together with the others each term. The lessons ceased, and I heard no more until about a year afterwards. The head of the school then said that she could not get any money from the parents of the pupil, and so she must stop the amount from my next account. This was done, and I have since tried to get the money from the parents; but they have no means, and 'all is lost now.'" One correspondent sends a rather curious example of what may be called a cumulative system of charging. He says: "There is a system here, of all teachers of the violin, clarinet, flute, &c., sending their bill in to the piano teacher, who seems to be considered the *top* of the profession." After all, it is

not a very great grievance if the "teachers of the violin, clarinet, flute, &c.," receive their money within a reasonable time.

There is a point of very great interest to members of the profession which was raised by a correspondent, to which it will be well to devote a little attention. He says: "I think that you have missed a very important point, in not asking as to the percentage to be allowed to principals of schools. I think this is a matter in which the profession, whatever the particular terms may be, should come to an understanding. There should be a definite percentage to schools." Uniformity in this particular case cannot reasonably be looked for, and savours too much of trades-unionism, but there is no doubt that some principals of schools get the lion's share; here is an example: "In one school each pupil paid £9 9s., of this I had £3 3s.," presumably *per annum*, but this is not definitely stated. The fairest and most business-like way appears to be, for the visiting master to make a net charge *per pupil*, or *per hour*, and leave the principal of the school to deal with her profits in her own way. There is one objection to an engagement at so much *per hour*. The principal of a school might endeavour to crowd more lessons into a limited time than could possibly receive proper attention at the hands of the visiting master. His remedy would be to decline the engagement, if he could afford to do so, or to make the best of it whilst waiting for better times, if his pecuniary condition suggested that he should not quarrel with his bread-and-butter.

One means by which a youth is prepared to enter the musical profession is by becoming articled for a longer or shorter period to a teacher of good position. Two advantages result from this plan: one being that the student ought to get thoroughly trained both as executant and teacher, and the other, that the repu-

tation of his master will probably help him to good introductions into the musical world. Most cathedral organists have one or more articed pupils, who are frequently drawn from the ranks of the choristers, but the plan has never been generally favoured in the profession, probably from considerations of cost. An enquiry relating to this subject was made to the members of the profession in the following words: "What fees are usually paid by articed pupils?" Only a small number replied to this question, and their answers were very varied in character. It will, however, be possible with a little careful classification to extract some reliable information from them. One correspondent says: "Generally nothing. As a rule professional men are glad to have promising pupils at a mere nominal fee, in preference to receiving a heavy premium for a dull and careless pupil." Another answer is corroborative of the above: "No premium was paid, but teaching done by the articed pupil in exchange for his training." Other correspondents say that the amount of premium will vary according to circumstances, for instance: "depends upon the time given to each pupil," "number of subjects studied, number of lessons per week," "ability of the master," "the means of the pupil, and duration of course of instruction, whether performer or teacher, &c."

A few extracts will now be given in which the amounts paid as fees by articed pupils are given. "My master's fees varied from £100 to £300; and I was pledged to be at his call day and night for seven years, to abstain from earning any money without his consent, and also from smoking tobacco or cigars. The master was pledged to give me a competent knowledge of the profession, without board, lodging, or remuneration of any kind." Other estimates, exclusive of board and lodging, were given. "For out-door generally £100 for five years."



"Hundred guineas for three years with option of keeping on two more as assistant, *free*—education going on." "From £25 per annum, exclusive of board." "£100 premium for three years." "£50 per annum out of the house, more if in." "They vary I fancy, I get 100 guineas for five years." "From £40 to £50 per annum, I have had both." "From £20 per year." "Graduated scale for three years: 1st year £20, 2nd year £15, 3rd year £10." "When articled for four years, 1st year £80, 2nd year £60, 3rd year £40, 4th year £20. Otherwise £100 a year." The last estimate probably includes board, but the fact is not stated. "I charge £60 per year for tuition, board, and lodging." Not an extravagant estimate; neither is the following: "I get 30 guineas a year for tuition, and then £1 per week for board and lodging." "We charge £50 in the house." "Mine have paid me from £50 to £60 per annum, to include board, of course." "£100 a year, as a rule, or £75 with assistance in teaching." "In my case, in addition to premium, my master expected me to do heaps of teaching, in the last two years, valued and charged at £300 per annum." "They should be at least £100 a year, to compensate for trouble and annoyance they cause." Several correspondents have mentioned a hundred pounds, or guineas, a year, as the charge which should be made for an articled pupil living in the house, and really, all things considered, it does not appear to be an exorbitant sum, if anything like a decent table is kept. The following estimate is higher than those that have gone before: "I have little knowledge, but think £100 to £150, including board." It is obvious, then, that no hard and fast rule can be laid down; at the same time it will be observed that the discrepancies between the various sums quoted are not so great as might have been expected, and they are capable of explanation

without very much trouble. It may be taken for granted that any amount in excess of £100 a year for an artied pupil living in the house, is paid, not for actual instruction, but for the reputation of the teacher. There are exceptional cases, of course, to which this rule would not apply, but judging from the quotations given above, it is a very fair estimate. If a teacher expects to be able to utilise his pupil's talents in a reasonable time for the giving of lessons, a deduction from the above terms might fairly be looked for, not to the extent of the work done, but to such an amount as would be of benefit to both parties interested.

Whilst an artied pupil is under tuition, it is always well understood that he would not be allowed to do any independent professional work without the consent of his master. This condition seems to be perfectly fair, but it is not quite so clear whether the master should desire to exercise control over that pupil after his term of apprenticeship is expired. In the same way, if a teacher of music finds it necessary to engage an assistant, there would naturally have to be community of interests during the continuance of the contract, but should the former have any control over the movements of the latter at the completion of the engagement? The custom of the musical profession in this particular was elicited by means of the following question: "Do teachers usually insist upon their assistants and artied pupils agreeing to abstain from exercising their profession in such a way as to injure the former, and what are the terms of such agreements?" Only a small minority replied to this question, which it is obvious would not affect many members of the profession. Some of the replies deprecate any such interference with the liberty of the subject, as being unnecessary and unfair. "I have heard of such cases, but consider such a course narrow-minded and selfish." If the teacher has had

the ability to train an articted pupil to become a competent professor of music, he ought to be able to hold his own against a dozen such pupils, seeing that he has on his side prestige, reputation, age, and experience. A few quotations will illustrate this view of the question: "The teacher must be a miserable fellow to be afraid of such competition. I have gained friends and pupils by recommending juniors and other impecunious learners to those who have studied under me and are now teaching themselves." "When a pupil of mine leaves me, he can set up next door if he likes, and I would give him a helping hand." "I never yet heard of a case in which a pupil injured a master." It may be objected to these quotations, that they would be contradicted by some such case as this: The master has had charge of the music at a large school, but is ousted by a late pupil who has offered to do the work at lower terms. True, but it may be taken for granted that any other teacher who was fairly competent would have been equally successful if he had offered as tempting a bait. The principal of the school has probably been looking out for such a one, and instigated the late pupil in his line of conduct. But, in a school where good work must be done, the man of talent and experience need never fear the competition of his late pupil, or of anybody else.

Let us now turn to the other side of the question. "I have been injured by my best pupils becoming teachers in my own neighbourhood." "In former years I believe it was customary to insert a clause in the indentures binding the articted pupil not to practise in the district in opposition to his master." "It seems to me that this ought to be a natural precaution." "Teachers do, if they are wise. The terms usually are, not to practise within a certain radius without written permission, under penalty of forfeiting a sum

for which a bond is given." The limits quoted by correspondents within which an ex-pupil or assistant should not practice, are as follows—5, 10, 15, 20, and 50 miles. One correspondent says that the recovery of penalties under such agreements will, "under the present law, always be a costly affair." Some teachers express their determination to exact agreements from their assistants in the future, here are some examples: "I allow my own assistants to teach privately, but I am exceptionally situated, and can do so without injury to myself. I think, however, that when I next engage an assistant I should bind him under penalties not to establish himself independently in the place. Some professors exact a contribution of 25 per cent. of the fees the assistant earns by private work." "For the future I intend, by a legal document, to tie down all my pupils who intend entering the musical profession, not to practise in the same town, or within 20 miles of it." The following quotation appears to describe a perfectly legitimate and sensible restriction: "At the conservatoire where I am professor of harmony and composition, I have made an agreement not to take any of the conservatoire pupils as my private pupils without the consent of the principal."

The remaining quotations have reference to the duties of an articulated pupil, during the time that he is receiving lessons from his master. "I generally insist upon pupils not teaching during their years of study, from the idea that it would injure their real work, by taking up time." "In such cases where they commit breach of indenture, they are liable to a penalty, or the indenture can be cancelled." Quotations from such indentures are given by two correspondents, but it is not necessary to reproduce them here.

Most teachers give a little attention to musical composition at one time or another. Some may content



themselves with the humble kyrie or single chant, whilst others endeavour to satisfy their ambition by the composition of a more imposing work, like an oratorio, a mass, a cantata, or a symphony. A third section are more practical, and confine themselves to such teaching-pieces and drawing-room songs as are sometimes irreverently termed "pot boilers." There are others, again, who prefer those most dismal lucubrations—slow movements for the organ. Probably of those who thus compose, only a small minority have had to do with publishers in the past, or have a reasonable expectation of securing their kindly consideration in the future. An enquiry relating to this portion of the musician's work was made in the following words: "Which do you consider the most satisfactory plan of publication: commission on sales, royalty, or the disposal of copyright for a lump sum." The voting was very much in favour of the last plan, some correspondents giving reasons for this preference, of which a few are appended. "I find publishers will not exert themselves with works that are not their own property." "I always dispose of my copyright to save trouble." "Quick return." "To sell your work for a *good* lump sum." "Disposal of copyright is best on first introduction." Next to absolute sale of copyright, commission on sales was most preferred. One correspondent says of the latter plan, that it "is an investment by which, in case of success, the composer's family can be benefited without injury to the publisher or the public." In another case, the same plan is preferred "when the *name* is well-known." The number of those who gave in their adhesion to the royalty system of publishing, was not far short of those who would rather have commission on sales. Several correspondents "consider royalty the fairest plan both for composer and publisher." "If you can depend upon

the publisher doing his best." "I should say for the composer, royalty—*i.e.*, a lump sum for first 1,000, and so much a copy afterwards. This would ensure the publisher from loss, and protect the claims of the composer." Several correspondents prefer the plan of being their own publishers; but that is, probably, not the general experience.

In some cases the various modes of publication were considered to be advantageous, or not, according to circumstances. "For publicity, the disposal of the copyright; for profit, to publish yourself." "Royalty, if the composition is likely to have a large sale; disposal of copyright, if the sale is likely to be limited." "Amateurs and beginners should be satisfied with a lump sum; but for the composer of any renown, the royalty system is most advantageous undoubtedly." "To a business-like man, commission on sales or royalties are best; but for those regularly writing or editing, sale of copyrights is the most convenient method." "Royalty, or absolute sale. With commission, the publishers have no inducement to push a work." "Commission on sales should be the fairest and most satisfactory plan, if publishers dealt with 'author's property,' as with copyrights produced by themselves." "I consider leasing the copyright for a short term of years, the best mode of publication." "I think all three plans are good in their way. It depends upon the circumstances of the particular case which is the best." One correspondent advocates an "agreement by which either profit or loss is shared by composer and publisher." The following quotations will not serve to encourage the young composer: "All these plans seem to be unsatisfactory. The whole affair is virtually in the hands of the publisher, who can pay the composer as much, or as little, as he thinks fit." "Publishing, as a rule, does not pay anyone except the publisher."

It was very gratifying to find that, out of a large number of replies, in only two cases was there any suggestion that publishers were inclined to be unfair or dishonest in their dealings with composers. For some inscrutable reason, many authors and composers look upon publishers as their natural enemies, and depict them as living on the fat of the land, whilst those to whose brains they owe their wealth and position receive but a miserable pittance for all their labour. An instance of this kind, in connection with music publishing, occurred some time ago, and was the cause of much honest sentiment being positively wasted by an emotional and easily-led public. The song "Kathleen Mavourneen," purchased by the firm of D'Almaine many years ago for a very small sum was disposed of, at the sale of their copyrights, for what must be considered an enormous amount, and there is no doubt that if it was put up for auction to-day it would fetch what commercial men call three figures. Now, the assumption is that the composer is badly treated in this matter, and that there is something radically wrong in a state of affairs which allows a publisher to make a small fortune by a song, whilst the composer has to be satisfied with a paltry £5 note, or some equally insignificant sum. But those who argue in this manner, do not stop to consider the many other advantages which the composer, Crouch, derived from the success of his song, "Kathleen Mavourneen." He wrote a large number of songs which were published by the firm of D'Almaine, and not one of which attained to any great success. There was one called "Dermot Astore," which shone in a sort of reflected light from the fact that it was called an *answer* to "Kathleen Mavourneen." Now let those lachrymose souls who have gushed about the injustice done to Crouch make an estimate of the whole amount he received, and

which he never would have had but for the success of his one prominent song, and then say if he was so very much ill-used. Also, let them remember that the publishers had at least as much to do with the success of "Kathleen Mavourneen." One indirect advantage he might surely have gained if he had been blessed with any business qualities—he could have established himself as a teacher of singing in London, or some other large centre, and then we should not have heard about his extreme destitution, or been treated to an exhibition of crocodile tears by emotional writers in the newspapers.

The tendency in all businesses and professions in the present day is, by division of labour, to facilitate operations, and so to get better results. In connection with music this creation of separate vocations has not been carried out so extensively as in other kinds of work, for many men who keep small music-shops do a little teaching, and probably also some tuning. One such individual is mentioned by a correspondent, who says; "In this place, we have a man selling instruments and music, also stationery, who is an emigration agent, professor of music, and piano tuner." As it appeared desirable to find out what the members of the profession thought about such combinations, a question was asked bearing on the point. It ran as follows: "Do you think that the trade of music and instrument dealer can be combined with the profession of teacher, with satisfactory artistic or financial results?" By far the larger number of replies was in the negative. In many other instances the negative was confined to the artistic results, whilst it was thought that the advantages from a financial point of view would be considerable. It was considered that the trade and profession might be carried on together with advantage in certain cases; here are a few quotations to illustrate that point—the



two first are slightly contradictory: "I know of highly respectable men in the musical profession who do so, but I fancy it is not considered quite such good form in London, as in the country." "To be a pianoforte dealer would affect the social position of a provincial professor, but, it might not be so in London. I think a flourishing teacher could not attend to the profession and trade at once. A trustworthy partner to attend to the trade department would be absolutely necessary." "May get more money, but, except in rare cases, loses some position as a professional man." "In large towns, this combination would lower the status of the teacher, but in small country places, where there is no competition, the combined occupation would often be the best." "In cases in which teachers are not too much absorbed in professional work. There is an increasing class combining professional with business avocations; and in London many assistants in the large establishments are also engaged in spare time as performers or teachers." "In small towns, for instance, where a man may not have too much of either department. Surely it is possible for a man to be both a true musician and an honest trader." "I see no reason why a teacher should not buy an instrument, on commission, for a pupil, but not to be a music seller or instrument dealer in the generally accepted term." "A musician can and ought to choose instruments for his pupils, or at any rate to have a say in the matter." Several correspondents disclaim all idea that either artistic or financial results will suffer; the following quotation is to this effect: "The artistic side will not suffer, if the financial part is all right."

Before closing this already very long chapter, it will be necessary briefly to notice another point, which is embodied in the following question. "Do you know of any instances in which a teacher has been prohibited

from exercising his profession in a dwelling-house, either on the grounds stated in the lately decided case in which Mr. Lansdowne Cottell was the defendant, or for any other reason?" The case mentioned above was one in which the original lease of the dwelling-house in question prohibited any business from being carried on in it, and the Court decided that the work of a teacher of music under such circumstances was of the nature of a business. No other case of a similar kind was mentioned by any correspondent, and, in fact, nearly every "reply" was a simple negative. This says much for the long-suffering and kindly nature of the English people, as piano practice must be, in many cases, an unmitigated nuisance. The following sympathetic utterance by a correspondent well illustrates this view. "I can well understand the nuisance of lessons and practice on the trombone, &c., in a semi-detached residence, even pianos are a long way towards a nuisance." A learner on the clarinet must be something of a nuisance, especially before he gains that command of the reed so necessary to avoid those unearthly "goose-notes" which are a very marked feature in the early practice of the instrument. Many readers will call to mind Max Adeler's amusing description of the consternation created by his attempts to learn the horn, when he tried to play "No one to love," but never got beyond the first four notes.

One or two extracts will now be given, illustrating difficulties which teachers may possibly experience in the exercise of their profession. "The neighbours once tried to stop a brass-band that practised in my house, but I stuck to the maxim about an Englishman's castle, and they left me alone after threatening awful things. Last year, when I changed my residence, a firm of house agents refused to let me a house, because of the nuisance they feared I should be to the neighbours."

Two other cases are mentioned, where teachers of music were declined as tenants for the same reason. "I, myself, had, some years ago, some furnished rooms in town. Just underneath my rooms there happened to be an architect's office. I was prohibited from giving lessons at certain times of the day." "Complaints from neighbours are frequent, but they are generally satisfied by moving piano, and not disturbing the silence too soon in the morning, or too late at night." "I only know of remonstrances. I pity both complainant and defendant." "I have heard of people living next door to a teacher, and being unable to bear the practising, have removed. By the way, what a profitable thing it would be, for some one to bring out a cheap and effective means, by which walls could be made sound-proof." It would indeed be a boon to everybody concerned, to the person whose tried nerves are in danger of being completely unstrung by the practising next door, as well as to the fond parent who is quite aware that his children's music is an unmitigated nuisance to all the neighbours, to the teacher who has no desire to advertise his work to passers-by in the street, and, most of all, to the inventor, who would make a large fortune, and would also deserve to have his memory, as a benefactor to the human race, perpetuated by an imposing monument.

## CHAPTER XV.

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### THE COMMERCIAL TRAVELLER.

A BOOK which professes to treat on matters connected with the musical profession cannot be deemed complete, unless a certain portion of it is devoted to a consideration of the various methods by which teachers supply themselves with teaching materials in the shape of pieces, songs, and exercises. Some teachers go to the local music-seller, others deal direct with the publishers, whilst a third section reserve their orders until the "traveller" comes round. Questions connected with these three plans of doing business were asked of members of the profession, and their replies will be considered before the close of this chapter. Prior to doing so, it will be interesting to pass in review some of the characteristics of the "traveller."

Competition in the wholesale music-trade is now so keen, that most of the publishing houses are compelled to send out representatives if they wish to keep up their returns. This being so, it is obvious that the duty of the traveller is to push business to the very best of his ability, and, because he does this, he is too frequently looked upon by the teacher as his natural enemy. When this is the case, a business transaction between a traveller and a teacher appears to partake of the nature of a contest, the latter doing everything



in his power to prevent the former from making that impression which will result in a "good order," as it is called. Now this appears to be a very extraordinary state of things, and one which cannot be justified from any rational standpoint. If the teacher will only look at the matter in a right way he will acknowledge that the traveller is a great blessing to him. Perhaps, occasionally, a "blessing in disguise," but none the less a blessing. It does sometimes happen that the methods of the traveller are not of the most desirable character, and there is no doubt that he can, when opportunity serves, make himself disagreeable; but that is, probably, his misfortune rather than his fault. Those teachers who look upon the traveller as an unmitigated nuisance, should ask themselves whether they would like to see him abolished, and then be compelled to trust to the tender mercies of the local music-seller. Think of the kind of stock which, in small places, they would have to put up with, and the charges which the local music-seller, having no fear of competition before his eyes, would make them pay. This subject cannot be calmly considered, for such an alternative is too dreadful to contemplate. Hence, the commercial traveller must be looked upon by all rightly constituted minds as a very useful and necessary business agent, whose merits could only be properly estimated if the members of the profession should be deprived of his services for a few months. A short sketch of the natural history of the traveller, and a few typical specimens of his customers will not be out of place before going into the business matters belonging to this chapter.

To describe all the different types of the *genus* traveller would be far too great a task for the present writer to undertake, and, indeed, exigencies of space forbid any such idea being entertained. The first specimen to be presented to the reader is young and

innocent. He admires three things: himself, his firm, and his catalogue—especially the last. The effusive manner in which he discourses about the size, the variety, and the excellence of his catalogue is most interesting to witness. Should a prospective customer assure him that there are not half-a-dozen pieces in his catalogue which are worth teaching he is amazed, he is sad, and probably he is scornful. The latter sentiment he does not show, as it would interfere with business, by preventing him from getting a “good line.” Age and experience will do wonders for such a one who, when he gets thoroughly into harness, will probably be an excellent man of business with whom the teacher will find it pleasant to deal.

Then there is the nervous, apprehensive type of traveller. He is very anxious to get an order—all travellers are—but he exhibits his solicitude too plainly. This is a fatal mistake. His very anxiety will prevent him from making the best of his samples. He will not be able to divine when a customer’s “no” means “no,” and when a little business tact can turn it into “yes.” It is, of course, quite obvious that anybody can write down what are a customer’s wishes, but the cleverness of a traveller must very often be measured by the further amount which he can manage to sell. There is nothing uncomplimentary in such a suggestion. Where is the business or profession in which customers, clients, pupils, or patients are not induced to do things which they had never intended? Certainly not the musical profession, at any rate.

The species of traveller that have been described are somewhat exceptional, not so the one that will be immediately considered. He is a thorough man of business. Experience has taught him that he can best serve his firm’s interests by looking after those of his customers. It is an essential part of his duty to study

the varying tastes of his customers, and observation gives him a considerable amount of skill in this direction. If he assures a customer that such a piece will suit him, the recommendation may generally be relied upon. Of course, the traveller may commit an error of judgment, from which even teachers of music are not wholly free, but it will be an exception, not the rule. If he finds that a certain piece or song is being taken up by a reliable class of teachers, he is perfectly safe in recommending it. On the other hand, if he feels that a piece is not of the style which his customer usually selects, he will not hesitate to condemn it. Such a "traveller" is not at all uncommon, and when the qualities which have been described are recognised by the young teacher, he will act wisely by availing himself of them to the fullest extent. For by this means he will become acquainted with a quantity of charming music which he would otherwise have been very likely to pass by. Some teachers think they show abundant cleverness by looking with suspicion upon the recommendations of the traveller, but they are not wise, and they usually get the worst of the bargain.

The last type of traveller to be presented to the reader, is not found very frequently nowadays. He is not expected to press for orders, especially when, by doing so, he might chance to run financial risk in giving credit to those who may prove defaulters. He will take an order if it is offered to him, but his chief duty is to see that the customers of the firm are, to all appearances, solvent. He may make a mistake sometimes, but, on the whole, can be trusted to manage this part of his duty very well. He is scrupulously polite, and although, as a man of the world, he will tolerate a decorous joke, he would deprecate any greater familiarity.

If the teacher of music can find a considerable amount of variety in the ways in which different travellers conduct their business, be sure that he, in his turn, will have his peculiarities carefully noted by the latter. The different classes of customers to be immediately described form only a small proportion of the total number of teachers, and they have been described to the writer, either for the purposes of this book, or otherwise, by travellers who have been long "on the road." They may, therefore, be relied upon as representing types of customers with whom the traveller is constantly in communication.

First of all, then, let us glance for a moment at the teacher who is an excellent man of business. If he has also thoroughly qualified himself for his profession, which, as a practical man, he would be almost sure to do, he will undoubtedly be successful in working up a good practice. He is a very busy man, but he will always manage to see the traveller, for he knows that it is financially to his advantage to do so. He does not waste time in giving his order, and this for his own sake, as well as for that of the person with whom he is transacting business. He is, in every way, looked upon as a treasure by the traveller, that opinion being expressed by one of the fraternity in the following enthusiastic words: "They, as a rule, give good orders, and pay well." What more *can* be said in their praise?

Another type of teacher is, probably, as busy as the last, but he is more conscious of the fact. Consequently, he will tell the traveller that he has not time to look through any "samples," but can always do with £3 or £4 worth of good teaching pieces, and desires that a parcel of that value may be sent. If the traveller knows these pieces, he can often do well with such a customer. There is, however, another side to this picture, which must be looked at for a moment, for it may act as



a signal of warning to the young teacher. It does happen sometimes that a teacher who will not take the trouble over an order for music which he ought to take says, impatiently, to the traveller, "Send me about £5's worth of music on approval." But that word "about" has a wonderfully elastic meaning, and a much larger parcel is sent than the teacher expected. He does not return the surplus music in time, but pays for it, with a vague anticipation that it will get used somehow. This kind of thing may go on for a few years, with the result, that the teacher has accumulated a stock of music, a large portion of which he will never use. How many members of the profession are there who will recognise the truth of this description! Occasionally the teacher wakes up to the fact that he is greatly overstocked, and then, woe betide the next traveller who may happen to call upon him!

Some teachers are almost painfully deliberate in their manner of giving an order for music. They look most carefully through every page of the piece they are investigating, and will even take the trouble to try it over on the piano, to make sure that they will like it. A traveller who is up to his business has no objection to this, because he knows that all music selected so carefully will almost certainly be used before he calls again. Also he will expect that, which is dearer to the traveller's heart than even the opening of a new account—a re-order. There is one peculiar variety of this deliberate kind of customer who sorely tries the traveller's patience. His training as a teacher appears to make it impossible for him to refrain from pointing out blemishes in the pieces he is examining. For instance, he will laboriously examine every bar on a particular page, and then point out a pair of consecutive fifths to the traveller, who finds it difficult to simulate an interest in something which he, very likely, does

not understand, and certainly does not care about. Or the professor may institute a comparison between a few bars of the new piece and something which he knew in his boyhood's days, with a view to show that a plagiarism has been committed.

Another variety of teacher is the one who has forgotten to get his order ready for the traveller. He is too busy at the moment to stay with the traveller, but makes an appointment for the next day. Alas, his memory again proves treacherous! Now, supposing that the teacher has no desire to give an order, his profession of forgetfulness would be easy to understand, but he wants the music, he must have it, in fact, and so is compelled, after several delays to send his list on by post.

The last type of professor to be noticed in this chapter is the one who deems it his duty to try, whatever terms are offered by the traveller, to get his music a little cheaper. Now, there is no harm in this, if it is not carried to too great a length. Most travellers are allowed a margin, greater or less, within which their terms are arranged, and the teacher ought, in his own interest, to avail himself to the fullest extent of every legitimate deduction. But it is possible to be unreasonable in this, with the result that the too keen and knowing professor over-reaches himself, for the traveller is probably as smart a business man as he is.

The young teacher is warned against the very low terms that are so frequent a result of the extreme competition amongst publishers nowadays. He will often find that the pieces which he obtains on low terms contain a very small number of pages of music in proportion to the price printed on the copy. It is no uncommon thing to see a piece which contains four pages of music marked 3s., and even occasionally 4s.

This, except in cases where a heavy royalty has to be paid, is simply absurd. For short teaching pieces, the marked price should never exceed sixpence per page of printed music, and an examination of the stock of the more important publishers will show that they have adopted some such rule as this. The anomaly of marking music at double the price which it is intended shall be charged for it will not be discussed here. The custom has received a considerable share of ridicule for many years, but continues to flourish in spite of all adverse influences, therefore any attempt to promote a reform in this matter would, probably, only be so much wasted energy.

Two questions, having reference to the purchase of music, were asked of members of the profession. The first was as follows: "Do you find it most convenient to purchase your music from the local music-seller?" By far the larger number answered in the negative, whilst a few divided their favours between the local agency and the London house, and about the same number gave an affirmative reply to the question. A few quotations will be given illustrating these various phases. Some correspondents preferred to deal with the local music-seller for the following reasons. "It creates good feeling." "I believe in helping on local people." "They sometimes send pupils." "When ordering music from publishers you are apt to purchase things not required." "Most convenient, but most expensive." The next extracts impose conditions of various kinds. "When the music-seller happens to be one who keeps all the most useful things in stock, because it saves delay." "If there is a house that deals in high class music." "It depends what I am short of." "Miscellaneous pieces I purchase from the local music-seller." "It entirely depends upon the place you live in. In the country it would be most difficult;

in a town support local enterprise." "Except for classical or non-copyright works, which are required in large numbers." "As I can never tell six months in advance what music I am likely to require, I deal mostly with the local music-seller." "I fear that the local music-seller is mainly used as a convenience." Several local music-sellers are mentioned by correspondents in the highest possible terms, but there are other cases in which the same good feeling does not exist. The two following extracts are exceptionally severe. "He generally keeps one waiting a week, and then gets the wrong music." Probably, in such cases, the customer is as frequently to blame as the music-seller. "He never has just what one requires. He always keeps a large stock of trashy music, and a very small stock of good music." This, in all likelihood, arises from the fact that "trashy music" is most in demand, and so pays the best. It may, however, be remarked that very many retail music-sellers do not appear to have the slightest idea how to cater for professional customers, or perhaps it may be because they don't think it would pay them to try to gain their patronage.

The second question, having reference to the purchase of music by the teacher, follows on logically from the one which has just been discussed, by eliminating those members of the profession who deal exclusively with the local music-seller. It runs as follows: "In purchasing music from a publisher do you prefer to transact your business through his traveller, or direct with the house?" The replies to this question naturally divide themselves into three portions; those in which the traveller was preferred, those in which the publisher was preferred, and those in which neither was preferred before the other. The number of votes in each section was almost identically the same, a remarkable result when the large quantity of replies with which the



author has been favoured is considered. It is therefore obvious that no authoritative statement favouring either one side of the controversy or the other can be made. A typical selection from the opinions expressed in the replies will now be presented to the reader, who will then be left to form his own judgment on the matter.

The traveller is preferred by different correspondents for the following reasons: "There is a pecuniary advantage in so doing." This very cogent reason comes amongst the replies in various forms, for instance: "Because of the special terms you thus obtain." "Of course there is some advantage in journey orders from travellers." "I usually make better arrangements with the traveller than I can with the firm direct." Other replies do not touch the financial part of the business; here are a few of them: "The traveller learns to understand your needs, and personally interests himself." "Because I can see his samples, and select what I want from his novelties and new editions." "I like the traveller to call on me twice a year."

It will now be advisable to give some extracts from replies in which correspondents explain why they deal with the traveller at one time, and direct with the house at another. "You cannot supply yourself *only* twice a year, wants crop up between." "All depends upon the firm, some travellers send more than you order." Such a thing does happen occasionally, but is, at any rate, within the writer's experience, quite exceptional. The same thing may be said of the latter part of the next quotation. "I do both ways, but the visit of a traveller, if well-timed, is often very convenient. I have an instance just this moment of a parcel being sent to me by a traveller, without any order from me!" "Both ways, I catch the traveller if possible." "In certain cases with the traveller; in

cash transactions with the house." A correspondent, in reply to the question under discussion, says: "This depends on the *kind of traveller*."

We will now turn to the third section of replies, in some of which it will be found that the traveller is rather roughly handled. "Direct with the house. I think the plan of having lower terms for music ordered through the traveller is a bad one." "Always deal with principals where practicable." "I like dealing with principals in everything." "The agent, or middleman, is doubtlessly a convenient personage, but *direct* communications are preferable under all conditions." "Direct with the house. I know what I want, and order it. The traveller fidgets one, and is generally a nuisance." "Travellers' visits are an admitted nuisance, and one generally avoids them." "Travellers are an unmixed nuisance, they should be extirpated." "I would abolish all music travellers."

It did not appear either [desirable or right, in a work whose design is to represent the collective opinions of the musical profession of this country, to suppress even such strongly-worded replies, probably exaggerations, as are to be found at the end of the previous paragraph. There are, or have been, travellers "on the road" with whom the writer would decline, under any circumstances, to do business, but his general experience has been of the most favourable character. Travellers are a nuisance if they importune a teacher to give an order for music which he does not want, if they persist in calling at what they know to be inconvenient times, if they are careless in taking down the various items of the teacher's order, and if they are too much addicted to putting that enemy into the mouth which steals away their brains. No teacher needs to put up with any of these annoyances, and it would be a base slander

upon an estimable and respectable body of men even to hint that the proportion of "black sheep" amongst them is greater than in other walks of life. Hence, a very small amount of discrimination should render the teacher's relations with the representatives of the London publishers in every way pleasant and profitable.

## CHAPTER XVI.

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### LEGAL MATTERS.

MANY of the topics which are discussed in the preceding chapters have a distinctly legal aspect. This being so, it appeared desirable that they should be collected together under one head, and the advice of a specialist sought, so that the greatest possible benefit might be derived by those members of the musical profession who are interested in any of the points that are raised. The chapter consists of a series of questions, each of which is followed by a "legal opinion."

#### TEACHER.

"What kind of evidence would a teacher have to present to recover on 'term's notice?' Would 'custom of trade' be sufficient, or would he have to prove that his card of terms was brought under the notice of his debtor, and that this card contained an announcement to that effect?"

"In order to recover a sum of money, equivalent to the amount of salary or fees for a specified period in lieu of notice determining [the engagement, the teacher must show a contract, express or implied, to make such payment by the person from whom he seeks to recover it. If there be an express contract no difficulty arises, but if the plaintiff rely on an implied contract



the matter is different. In the case of teachers, an implied contract is generally sought to be established on the ground of 'custom,' or on the ground that the plaintiff, before his engagement, brought to the notice of the defendant by letter, prospectus, or otherwise, the fact that a certain length of notice before determining his engagement, or an equivalent payment, would be required, and that the defendant raised no objection to that requirement. Either of these grounds if adequately proved is sufficient. To prove a custom recognised by law, as being, by implication, embodied in contracts relating to the subject matter of such custom, it must be shown to be so universally followed that both parties must be presumed to be aware of it: to show that this or that is a *common* practice merely is not sufficient. To prove that notice has been given by plaintiff to defendant of the terms on which engagement has been taken by plaintiff, the plaintiff should be able to show that a prospectus or letter stating his terms was delivered or sent by post to the employer before the engagement was made. It is recommended that the posting or delivery should be done by the teacher personally, and a memorandum thereof made on the back of a copy of the letter or prospectus to facilitate proof, in case the employer should dispute the receipt of it."

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"Many teachers charge per quarter, and call ten lessons a quarter. Could they be compelled to give thirteen lessons? A 'term' is generally twelve or thirteen weeks."

"The mere fact that a teacher charges so much per quarter for lessons does not appear to bind him to give thirteen or any other number of lessons during the quarter, unless he also undertakes to give one lesson at least every week. On the same principle, he would not be bound to give any fixed number of lessons during

a term, merely because he charged so much per term for lessons. The honourable and business-like course would appear to be, to state distinctly how many lessons during the quarter or term, as the case might be, his charge is intended to cover."

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"A visiting master makes out a separate account to the parent or guardian of every pupil in a school. He then makes out a general statement with commission deducted for the principal of the school. If the parent becomes bankrupt would the principal be liable? If the principal becomes bankrupt would he be compelled to hand over each account paid to him to the visiting master after deducting commission?"

"The question whether the parent of the child is liable to the visiting master for lessons, or whether the parent is liable to the principal of the school, and the principal of the school to the visiting master, is principally a question of fact. I should say that in cases where the visiting master sends his bill to the parent direct, and the parent raises no objection as in the case here put (more especially if the parent had, with the knowledge of the school principal, previously paid such bills), that a jury would almost certainly infer that there was a direct contract between the visiting master and the parent, and that the former had agreed to look to the latter only for payment. The result of this is that there would in such a case be no remedy against the school principal for the visiting master's claim if the parent, by reason of bankruptcy, or for any other cause, failed to pay it. If the parent were the debtor of the visiting master, and not of the school principal as in the above case, such parent would not be justified in paying the amount of the master's claim to the school principal unless the master had expressly, or by implication, made the school principal

his agent for the receipt of it. Hence, in the absence of such agency, the parent would be liable to make good to the visiting master any money entrusted by the parent to the principal to be paid over to the master, which did not duly reach the master's hands. If, on the other hand, the master constituted the school principal his agent for the purpose of receiving the money due to him from the parents, and the principal became bankrupt with such money in his hands, the master would merely rank as an ordinary creditor of the principal, and would have no further claim against the parents who had paid his agent, the principal. The school principal would probably be held to be the visiting master's agent for receipt of the money due to the visiting master from the pupils' parents, if the visiting master could be shown to have been in the habit of accepting the money from such principal's hands without protest. The above remarks relate to cases where, by their acts, the parties have shown that the parent and visiting master intend to deal directly with one another. Where, however, the visiting master has done no act showing that he looks to the parent for payment instead of to the school principal, the latter, who engages the master, is liable to pay him, and the master cannot claim from the parent direct. This, it is apprehended, is the usual case, and, on the whole, more satisfactory to the visiting master."

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"In recovering money many teachers would think it *infra dig.* to employ the local County Court. Apart from this usual means, what is the best plan (a) when the debt is small—say less than £5, (b) less than £50, (c) any larger sum?"

"If the plaintiff sues in the High Court of Justice in an action founded on contract, and recovers a sum (exclusive of costs) less than £20, he will not be

entitled to any costs except on special grounds. If he recovers in his action in the High Court a sum (exclusive of costs) between £20 and £50 he will, unless the Court or a Judge otherwise order, be entitled to no more costs than he would have been entitled to had he brought his action in a County Court. If he recovers over £50 he will, in ordinary cases, recover costs on the High Court scale. Hence, for debts under £20 the plaintiff must sue in the County Court unless he is prepared to pay his own costs, and in the case of debts from £20 to £50 he must also sue in the County Court unless he is content to sue in the superior court, and get County Court costs only."

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"Under what circumstances can a visiting master garnishee the debts owing by pupils to the principal of a school which he attends?"

"When the visiting master has recovered judgment in an action against his debtor the school principal, he may, by garnishee proceedings, attach debts due from the parents of the pupils or from any one else to such principal. In order to do this, the visiting master, or his solicitor, will have to make an affidavit stating that judgment has been recovered against the school principal, and that it is still unsatisfied and to what amount, and that some person is indebted to such debtor, and is within the jurisdiction, and the Court will thereupon order that the debts owing or accruing from such third person, called the garnishee to the debtor, shall be attached to answer such judgment."

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"A visiting master attends a school to take all the more advanced pupils. Some leave, others come, but he is in no way consulted as to which pupils shall receive their lessons from him, all arrangements in this respect resting with the parents or guardians of the



pupils and the principal of the school. Suddenly the visiting master is told before the commencement of a new term, that there will be no pupils for him. Has he any ground of action for fees in lieu of notice, (a) if the principal is found to have engaged another master for the advanced pupils, (b) if she have not replaced the dismissed teacher? The inference in the latter case would be that there were no suitable pupils attending the school at that time."

"It is impossible to state the rights of the master in this case without knowing the precise terms of his contract. He should stipulate that the number of his pupils is not to be reduced below a certain number during any term, and also for a proper notice to terminate the engagement. Without some such stipulations as these, it would probably be very difficult, if not impossible, for him to bring an action successfully."

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"A professional musician is engaged to conduct a choral society for a certain specified sum, but through lack of funds he can't be paid. Whom should he hold responsible; the secretary with whom he has had correspondence, the treasurer who pays and receives all moneys, the members of the committee who represent the society, or the members of the society jointly and severally? How does a private singing class stand in relation to the above enquiry?"

"This question is not given with sufficient precision to enable me to give a precise answer. In order to do this, the facts attending the engagement of the musician, and the correspondence between him and the secretary would have to be submitted; as a general rule, however, the members of the committee authorising the engagement of the musician would be the persons liable to pay him, and not the secretary or treasurer

who would be known by all parties to be merely officers of the society, and not to be acting on their own behalves.

“In a private singing class the usual practice is for each member to agree with the instructor to pay a certain subscription, and this is the limit of the member’s liability.”

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“Under what conditions may a letter have the force of a contract?”

“A contract may be embodied in letters just as well as in a more formal instrument, and is sufficient if one of a series of letters together constituting a contract be stamped. Stamping does not affect the legal validity of an instrument, but only the right to use it in evidence, and the neglect to stamp an agreement can be remedied on payment of the stamp duty, and a penalty usually amounting to Ten Pounds.

“Agreements can be stamped—(1) By affixing thereto before execution an adhesive sixpenny stamp which is to be cancelled by the person who first signs the agreement, by writing on or across the stamp, his name or initials, and the date. (2) Or within fourteen days after the execution of the agreement by obtaining a sixpenny stamp to be impressed thereon. Adhesive stamps can be purchased of dealers in stamps. Impressed stamps can be obtained either by taking the instrument to be stamped to the stamping department of Somerset House, or by leaving the same with one of the Government stamp distributors for the purpose two or three days at least before the time for stamping has expired.”

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“Can a teacher, by means of an agreement, prevent an articled pupil, or an assistant, from exercising his

profession within a certain radius, unless the consent of the former is first obtained?"

"Yes, if the restriction be, in point of area and duration, reasonably necessary for the protection of the teacher with whom the agreement is made from the competition of such articulated pupil or assistant in the exercise of his profession. If the restriction is wider than is reasonably necessary for such protection it is bad as being in restraint of trade."

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"A teacher is sometimes prohibited from using a private house on the ground that his work may be classed as a business. What precautions should he adopt in taking a house as a quarterly tenant or on a lease to prevent this?"

"Provided the lease or agreement does not contain any express prohibition against carrying on any profession or business on the premises, the tenant will be entitled to carry on the profession of a teacher in the house, but if there be such an express prohibition the landlord can prevent him from doing so. Teaching for profit is a 'business' though not a trade."

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#### ORGANIST.

"Are there any instances in which an organist has a freehold in his office, and so cannot be discharged?"

"The offices of Parish clerk and of sexton are often freehold offices, but it is apprehended that the office of organist seldom if ever is so. A freehold office is an office held for the term of life at least, and from which the holder cannot be dismissed at all, or only on very special grounds."

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COPYRIGHT AND PERFORMING RIGHT.

“What course of procedure is requisite for a composer to secure the copyright of his work, and for how long can he obtain protection?”

“In order to *secure* copyright the composer need do nothing. If, however, he wants to *sue* for an infringement of his copyright committed after publication, he must before commencing the action make entry of his copyright at Stationers’ Hall. Copyright in musical compositions lasts during the life of the composer and for seven years after his death. If, however, the said term of seven years shall expire before the end of forty-two years from the first publication of the composition, the copyright shall in that case endure for forty-two years from such first publication.”

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“A music-librarian makes MS. band-parts of a copyright work, and lets them out for hire to conductors of orchestras. Is this an infringement of copyright?”

“Yes.”

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“A young lady hears a song and desires to have a copy of it. Instead of purchasing one she makes a MS. copy of the song. Is that an infringement of copyright?”

“Yes.”

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“If a composition is published under a *nom de plume*, is that *nom de plume* the property of the composer, or of the publisher? Here are two cases. A composer was paid so much for certain teaching-pieces, but received an extra fee if he would allow the publisher to issue them with any name he pleased attached to them. He has written under several names. A composer and a publisher decided that the name of the former occurred



too frequently (pupils get tired of seeing one composer's name too often), and that it would be well to write a few pieces under a *nom de plume*. A suitable name was chosen, and employed with satisfactory results. But, a short time afterwards this *nom de plume* appeared in the catalogue of another publisher, having been supplied by the composer, who had had to do with its invention."

"The publisher of the first work, written under a *nom de plume*, has no more ground for complaining of the composer writing other compositions under the same *nom de plume*, and selling them to other publishers, than he would have had if the composer had done the like in his real name in both cases. Where a particular name, even though assumed, is adopted by a composer for denoting the authorship of his works, no publisher has a right to sell works by other composers under the same *nom de plume*, because to do so would be to deceive the public. But so long as the *nom de plume* is affixed only to the works of the composer adopting it, no one can complain, and no one has any copyright in the title, but merely a right to see that, by means of it, one man's works are not passed off as those of another. A mere title, or *nom de plume*, is not the subject of copyright, properly so called, but of a right more analogous to the right to use a trade mark to denote the goods of a particular manufacturer."

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"If anyone publicly performs a copyright musical work, is he always liable to penalties for so doing unless he has previously obtained permission ?

"Can such penalties be recovered for an unauthorised performance at a private concert where no charge is made, and all the auditors are invited ? or would this be like a performance in a drawing-room ?"

“The answer to these questions depends somewhat upon the further question: Whether the musical composition was or was not first published prior to the passing of The Copyright Musical Compositions Act, 1882. If the first publication were prior to the passing of that act, the rights of the copyright owner are not affected thereby. If, however, the first publication were subsequent thereto, the owner of the copyright would not be entitled to the exclusive right of public representation or performance unless there should have been printed upon the title page of every published copy a notice to the effect that the right of public representation or performance was reserved. Subject to the provisions of this Act, it seems, on a careful comparison of the cases, which are to a certain extent contradictory, that the following propositions may be accepted as correct: (a) That persons are liable for penalties for unauthorised performance of a copyright musical composition, if the representation or performance be *public*. (b) That a public representation is one to which a portion of the public is freely admitted either with or without payment. (c) That a performance in a hospital for the entertainment of the nurses, attendants, and others connected with the hospital, and their friends who were admitted *free of charge*, is not a *public* performance. (d) That it makes no difference if the performance be public, whether or not it is held in a place of dramatic entertainment. (e) That a performance for the admission to which money is charged, will ordinarily be treated as a public performance, but a performance may nevertheless very well be a public performance, although gratuitous, if the public are admitted thereto. (f) The only person entitled to sue for penalties for unauthorised performance of a musical composition is he to whom the exclusive right belongs.”

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“School children often perform operettas in character and with scenery in their own schoolrooms, or in other convenient places that are not licensed for dramatic performances, when a charge is made for admission. Is this illegal, and if so, who are the parties who would be likely to put the law in motion?”

“An operetta would come within the same category as a stage play. The law *might* be put in motion either by a private individual or the police. The principal cases which have occurred within my knowledge have been cases in which proprietors of music-halls holding only music and dancing licenses have been prosecuted for ‘having or keeping a house for the public performance of stage plays without a license,’ and I think in every instance but one the law has been put in motion by jealous theatrical managers or lessees. In the single exception the prosecutor was a neighbouring householder.

“It might well be, however, that the police would take action, particularly if the place of performance was *wholly* unlicensed, or if there were any disorder thereat.”

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#### PUBLISHERS.

“A publisher sends a parcel of music unordered, with a circular offering it at a very low figure, or perhaps desiring that a selection may be made from it. If the teacher to whom it is addressed is at home when the parcel arrives, he can refuse to take it in. But suppose it is delivered when he is away, and received in the usual manner, a receipt being given for it (the carriage would probably be paid by the publisher), what is the teacher to do? Can he send the parcel back without the sanction of the publishers? Or must he simply request them to order it to be taken away, and inform [them that it is lying at his house at their risk?”

"If the recipient of the music, within a reasonable time, either returns it, or gives the publisher notice to take it away, there need be no fear of liability to pay for unordered music. Strictly speaking, the person to whom the music is sent unordered is under no obligation either to return it, or to give the publisher notice; but it is always much better to do so, as a jury might otherwise infer that the recipient had elected to keep the music."

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"If, in executing an order, a publisher includes a number of pieces not ordered, and possibly omits some which were ordered, what is the best course for the customer to pursue? Return the parcel, and prepare to fight the case, if necessary? Or if the amount is small, send a cheque to the publisher, and close the account?"

"Take out from the parcel, and pay for, so many of the pieces included therein as were ordered, and return, or request the publisher to fetch away, the rest."

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"How can composers whose works are published on royalty compel publishers to make returns?"

"By taking proceedings in the Chancery Division of the High Court of Justice claiming an account."

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"If publishers wilfully prevent the sale of works published on royalty, what remedy has the composer?"

"The answer to this must depend on the terms of the agreement between the publisher and the composer. In the ordinary way, there is no liability on the publisher to push the sale of works published on royalty, but, of course, his self-interest usually prompts him to sell as much music as he can, whether published on royalty or not. If the composer could show, however, that the publisher was not acting towards



him *bonâ fide*, and that the publisher had entered into an agreement for publishing the work on royalty, merely with a view to suppress it, the composer would doubtless be relieved from performance of his part of the agreement, and could seek another publisher for the work."

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#### PARTNERSHIPS.

"If a teacher takes a partner is it necessary to have a written agreement?"

"If one partner desires a dissolution of partnership what will be his best course of procedure?"

"In order to constitute a partnership in any trade, profession, or business, it is not *absolutely* necessary to have any written agreement. If the agreement for partnership be verbal, it can be dissolved by either partner at any time on giving notice to the other of his desire to dissolve the same. No prudent person would, however, enter into a verbal partnership, and every properly drawn written agreement for partnership states the term during which the partnership shall last, and if desired the terms on which either partner may dissolve it. The Courts of Law will also declare a partnership dissolved at the request of one of the partners if he can show that the other partner, or partners, has or have committed any serious breach, or breaches, of the partnership agreement."

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"Are partners liable for each other's private debts?"

"Partners are only liable for one another's acts and defaults in relation to the partnership business. Hence, unless the debt was such as might have been reasonably contracted on account of and for the benefit of the partnership, and was in the belief of the creditor so contracted, the other partner would not be liable. For

example, if two professors of music were in partnership, and one of them were to purchase on credit a reasonable supply of music, and were at the time of purchase to tell the music-seller that such music was purchased on account of the partnership for re-sale to the pupils of the partnership, and the music-seller were to believe such statement, both partners would be liable to pay for the music even though the partner who purchased it converted it to his own private use. But the case would be different if the claim were for goods supplied to either partner individually, and not apparently for the joint benefit, for in that case the partner ordering them would be alone liable to pay for them."

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"In the absence of a special agreement, is it always understood that partners have equal shares of profit?"

"If it could be shown that two or more persons were partners in a business, the presumption would be that they had agreed to share the profits and losses equally. This presumption would, however, be liable to be rebutted by evidence of a different arrangement."

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#### ASSOCIATIONS.

"If a number of musicians form themselves into a society for the promotion of artistic objects, how can they most conveniently become incorporated?"

"When an association is about to be formed under the Companies Act, 1862, for the purpose of promoting (amongst other things) 'art,' or any other useful object, and not for the purpose of profit, it can, by virtue of sec. 23 of the Companies Act, 1867, on proof of these facts to the Board of Trade, obtain a license to be registered as a company with limited liability, without the addition of the word 'limited' to its name."

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"If such a society is not incorporated, how can its debtors be forced to make payments: for instance, how can its members be compelled to pay up their annual subscriptions?"

"If any association for the promotion of (amongst other things) 'the fine arts' be not incorporated, it can nevertheless, under sections 21 and 25 of 17 and 18 Vic., cap. 112, sue and be sued in the name of the president, chairman, principal, secretary, or clerk, as shall be determined by its rules, and in default of such determination in the name of such person as shall be appointed by the governing body for the occasion, and particularly it can sue its members for subscriptions as if they were strangers."

## CHAPTER XVII.

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### OUT OF BUSINESS HOURS.

HAVING come to the end of the various matters connected with the daily work of the teacher of music, it will be interesting, and also profitable, to observe the manner in which he employs his leisure time. It is obvious that those who desire to return to their daily avocation, whatever it may be, with mind and body refreshed, must conform to some rational standard in the matter of their recreations, otherwise they will find that they have been "burning the candle at both ends," and the result must necessarily be disastrous. There is no doubt that much of that "breaking down" through over-work, as it is called, of which we hear so frequently in these days, may be traced to want of care in the selection of rational recuperative relaxations. The work of the teacher, when he is thoroughly in earnest, is terribly jading, hence the advisability in his case of a selection of suitable forms of mental and physical recreation. A young man very often feels that he can be reckless in a matter of this kind; but, unless he is peculiarly fortunate, he will probably have to suffer in one form or another for his want of care. Unfortunately, those who most require warning on this head, are least likely to take any advice that may be offered to them, but they will rather continue in their own way until that stern teacher, known as experience, admonishes them in his usual severe and unmistakable manner



Three questions having relation to the teacher's employment of his leisure time were asked of the members of the profession, the first one being as follows: "Do you think that a moderate indulgence in stimulants or tobacco is injurious to the teacher?" A very large majority of replies to this question were to the effect that such moderate indulgence is not injurious. "Although I am a water-drinker and non-smoker myself, I must answer this question in the negative." "I am an abstainer from alcohol myself, I know no other amongst professional musicians, but do not think it worse for teachers than for others. I smoke a little, and it is rather soothing after dealing with incapable pupils." Several correspondents speak of the comfort to be derived from indulgence in tobacco, here is a strong expression of opinion in its favour: "A pipe or cigar relieves the nervous irritation which generally follows a hard day's teaching. The teacher who does not smoke when his day's work is done, spends his evenings at the theatre, or in quarrelling with his wife, or in poring over a newspaper by way of increasing his political prejudices and animosities." "A great comfort after a hard day's work, is a pipe and a glass of grog." "If the teacher be an artist, that is of a nervous temperament, which is a *sine qua non*, stimulants and tobacco are indispensable." Another correspondent says "they inspire him." The following reply gives more detailed reasons for indulgence in stimulants and tobacco: "I believe alcohol to be beneficial in recruiting nerve force, and tobacco to be most grateful to the tired brain after the wear and tear of a day's teaching." Other correspondents say that the indulgence must be very moderate, "but scrupulous attention to the removal of all traces of beer, spirit, or tobacco, so offensive to lady students, is absolutely necessary." Such advice all teachers will thoroughly endorse; in fact, it is given over and over again in the

"replies." For the same reason, many correspondents say that the teacher should "neither drink nor smoke during working hours." "I take one glass of cold whiskey each evening after supper, and a pipe with it, and I feel benefited. I never drink in the daytime." "No stimulants except a little *good* beer before going to bed."

Turn we now to the other side of the question, in which the replies are equally as emphatic as those that have gone before. "Stimulants are decidedly bad for *everybody*; tobacco also, if you can give it up do so." "I don't think they do any good." The following may be taken as representative of several replies: "I indulge moderately, but the less I take of either, the better fitted I am for the performance of my duties." "I cannot work well with them." One correspondent thinks that indulgence in stimulants and tobacco may be injurious "in the case of a vocalist." Another says that the pipe is "not injurious, but it occasions loss of time which might be better employed." In a few instances stimulants were objected to, but not tobacco, and in almost an equal number the merits of the two things were reversed. Here is an emphatic testimony as to the benefit to be derived from the use of stimulants: "I have tried both plans, but find that my health is incomparably better by the use of a little stimulant at dinner and supper only. I don't smoke."

A few miscellaneous replies, in which the subject is looked at from other points of view, will next engage our attention. "It is very difficult to define the term moderate." "It is necessary to define moderate indulgence." "I have never met a moderate smoker." The following is severe, but often true: "This depends entirely upon the constitution and temperament. People often think they *require* these things, because they *like* them." Other correspondents have given opinions similar to that contained in the first sentence of the previous

quotation; the following reply will probably be considered to belong to the same category. "I am not a teetotaller, but can do my best teaching work on a fruit or farinaceous diet, and with no drink but water. I can extemporize better in church service after a fast than at any other time. Hot water I find an allowable stimulant." Many people find that "getting into hot water" is a stimulant to greater exertion, but that is probably not what is meant in the previous sentence. The opinions which have been given above have not the kind of value that attaches to the deliverances of an eminent medical man on such a subject, but they are for all that worthy of perusal, and the young teacher will find that he can derive benefit from them. The writer has not the slightest desire to obtrude his own views on this matter, and he has tried to present the opinions of his professional brethren with the utmost impartiality. In summing up those opinions, he would point out to the young teacher that his most rational plan will be to avoid either stimulants or tobacco unless he can distinctly satisfy himself that they are of benefit to him in some of the ways mentioned in the replies. If he does that thoughtfully and conscientiously he will not get far wrong.

The second question having relation to the teacher's employment of those hours not devoted to his professional duties was: "What do you consider to be the best kind of mental relaxation after the teacher's work is finished—science, languages, a handicraft employment (like turning), or some other object?" A good many correspondents gave general replies, of similar purport to the following extracts: "I should doubt whether any concurrence of opinion would be obtained in answer to this question. Most men have a hobby, the prosecution of which would probably be the best relaxation." "Whatever subject the individual finds most to his



taste, that makes him forget all about his day's work." "Anything the teacher finds the most pleasure in." "Entirely a question of personal taste. A thousand men would give a thousand different answers." It is, of course, quite true that every man will follow his own inclination, and also that no information as to the way in which his professional brethren spend their leisure time would induce him to abandon an old study, or take up a new one; still the diversity, and also the agreement, shown in the answers to the question under consideration must be of interest to teachers.

Some correspondents appear to think that a teacher's work is so engrossing in its nature, that no time is left for recreation; here are a few extracts bearing on that phase of the subject. "Musicians are often obliged to teach so much, in order to secure a moderate income, that they have only just leisure enough to keep up their acquaintance with music in its various branches. This is not as it should be, but it can't be helped." "It is never finished." "I never have any time to relax until after eleven at night—then read the newspaper. As to turning, the only turning I do is to turn grey." The following replies appear to suggest, in a somewhat different form, that a musician's work is never done. "I think a teacher should devote some time every day to practice and writing." "For one who wants to make headway, to sit down and compose or practise." So again with the laconic answers "complete rest," and "sleep." Before passing on to those replies which mention specific subjects, it will be convenient just to notice that a few correspondents have indicated the general character of the mental relaxation they would recommend. "Anything in direct contrast to the daily grind." "Any change of work is relaxation."



Very much the larger number of those who specified a particular kind of mental relaxation, mentioned something or other which would take the teacher out of doors. For instance: "Any out-door amusement is, no doubt, the best, necessitating, as it does, fresh air and exercise." "Out-door sketching, natural history, or something of the kind, I should recommend." "I fish and shoot, and find much benefit from the relaxation. I also derive much pleasure and benefit by studying tactics, &c., as a volunteer officer." "Walking and swimming." "Fishing is a great relaxation to me, bringing with it useful exercise, study of nature in its perfection, healthy inducement to be *patient*." "I would rather have tennis or cricket than either of the subjects mentioned." Boating and yachting are mentioned, and there was quite a large number that advocated gardening. The two following quotations which touch on this point are well worthy of a perusal. "Gardening, with liberal use of the roller for an hour; then reading (or billiards) till bed time. For reading I prefer something relating to music, but politics, &c., should be taken, with all general knowledge, including novels." "Gardening and carpentering are my recreations. (I take care to wear gloves). Physical exercise is better than a change of studies, but languages ought to be taken in hand in a general way." Besides billiards, the other indoor games mentioned are whist and chess, quite a number specifying the latter as their favourite form of mental relaxation. The theatre is preferred by some correspondents, for example: "A good dramatic performance is my greatest relaxation, or a chapter or two of a well-written book, either of theology or fiction, will soothe my nerves after an anxious day better than stimulants." In several other cases a fondness for reading was expressed, the names of many of our best English authors being mentioned, and such subjects as poetry, painting, history, biography, and fiction.

None of the three forms of relaxation mentioned in the question, "science, languages, a handicraft employment," had many votaries, about an equal number having a preference for each. A few extracts on these points will now be given: "I go in for science, and dabble in chemistry, geology, and physics." "I have studied astronomy in my leisure hours." "I am Hon. Curator of a small museum, and find it, sometimes, a great relaxation to have an hour's good work there." "I find classics and languages a genial relaxation." "I prefer modern languages." "I think a handicraft employment is the greatest rest and change, if not injurious to the hands." The following comprehensive reply deserves the careful attention of the reader. "I think languages and some scientific pursuits not only beneficial but necessary, and I would include English literature in this list."

The third, and last question to be considered in this chapter was as follows: "Do you think it advisable for professional musicians to cultivate one of the sister arts; as poetry, painting, or sculpture?" By far the larger number of answers was in the affirmative, here is a representative selection from them. "Music, poetry, and picture, are three divine sisters in one family. If you are acquainted with only one, you lose the friendship of two other divine creatures, a knowledge of whom would only serve to enhance the perfections of their sister." "A musician should, of all men, be a man of refined taste, and he should therefore lose no opportunity of acquiring some knowledge of the sister arts." "Not necessary, but highly useful and meritorious if it can be done." "A musician cultivates all the arts, since poetry is musical imagery, painting is its outward development in composition, sculpture is its practical execution." The analogy so charmingly drawn in the last quotation will be admired and appreciated

by every thoughtful reader. "All cultivation of the ideal tends to improve the musician; I should commend attention to the sister arts, so as to have an intelligent appreciation of them, but not as a rule the practice of them."

In some cases, the approbation expressed was qualified in one way or another. Several correspondents would advocate the cultivation of poetry, but make no reference to the other arts. "Musicians ought to read poetry, and to be familiar with the various forms of metre. They would be both better timists, and more ready composers, I think, from such a study." "A rhythmic mind, at least, and a fluency in metrical phraseology, is a great aid to the composer." In several cases painting is preferred, whilst in others poetry and painting are coupled together, and sculpture is quite left out in the cold. "Painting is one of my greatest pleasures." "Pictorial art, to which music is closely allied." "Sketching roughly is charming." "I do a little in rhyming and painting." Another restriction is that a musician desiring to cultivate one of the sister arts, should choose that for which he feels that he possesses some special talent, but this seems unnecessarily to narrow the scope of the question, as will be shown further on.

Many correspondents question whether a professional musician has the requisite time to devote to another art. "A well-employed music-master has very little time for painting or sculpture." "I think all really good professional men are fond of art, but how can they devote time to it, without an *additional life-time*?" "If he has time. But how can he, generally, find time?" Intimately connected with the last restriction is one which insists that all study of art must be subordinate to music. This is expressed in a variety of ways. "Only as recreation, music requiring every



available time and energy to be studied with success." "He must be careful that the sister art plays second fiddle." "Only as a recreation." "Only for amusement." "For his own pleasure." "Not professionally." "Not at the expense of his profession." "If it aids, and does not interfere with regularity and punctuality." One correspondent approves of the cultivation of art, and adds, "but most advisable to be a well read man, to know, *e.g.*, something about languages, archeology, &c." The following is somewhat to the same purport. "Though the study of languages should be placed first, I think the cultivation of a sister art must be a gain."

And now let us examine a few replies which deprecate the cultivation of one of the sister arts. "The shoemaker should stick to his last." "Art is long, and time is fleeting." "You cannot serve two masters." "Music is the most difficult of the arts, and is quite enough!" "Music is so exacting an art, that it is almost impossible to excel in some other accomplishment as well." "We have plenty of daubers." "I think it most advisable for a musician to keep to his music. There is certainly no harm in trying his hand at the sister arts, but then he would in all probability become a Jack-of-all-trades, and master of none." "Somewhat too sedentary, otherwise they would be desirable."

There is a fallacy which seems to have prompted some of the replies that have been quoted, and which is well illustrated in the following extract. "A poet cannot but write poetry. Others might, with advantage confine themselves to reading it. It is well for every one to love art in all its phases, but *all* cannot be practised." The assumption here is that anyone who cultivates poetry, necessarily writes verses. But that seems a very contracted view of the matter, and if such an idea could be maintained, very few would



express an opinion which implied a desire that the world should be flooded with indifferent poetry. As well might it be said that the cultivation of musical art necessarily implies that its votary shall be a composer. Anyone who studies the works of such writers as Milton, Byron, Tennyson, and others whose names it is unnecessary to mention, may be said to be cultivating the art of poetry, if he never writes a line. In the same way, one who visits the art galleries in which are enshrined the masterpieces of pictorial art, and studies their composition by the light of suitable treatises, such as those of Ruskin, is cultivating the painter's art, even if he never uses a brush or enters a studio. And a similar kind of reasoning may be applied to sculpture. To be a skilled executant is, of course, a good thing, and a source of great enjoyment, but so far as the culture of the musician is concerned an intelligent appreciation of one or more of the sister arts is all that is necessary, or can reasonably be expected. If the study of good poetry has a refining and elevating influence, it fulfils all that is required so far as the musician is concerned, and it would be a most obvious misuse of terms to say that such study could not be included in the phrase "cultivating a sister art," and the same may be said of painting and sculpture.

## CHAPTER XVIII.

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### PUBLIC MUSIC SCHOOLS.

TEACHERS sometimes find it desirable to send pupils for a longer or shorter period to study in a public institution which is solely devoted to musical education. Also, a youth who is desirous of entering the musical profession will occasionally deem it advisable to pass a little time at such an establishment, either for the improvement which he conceives that he will gain there, or else that his own reputation as a teacher may be enhanced. Such being the case, information bearing on a number of public music schools has been compiled, and will be briefly presented to the reader.

The Royal Academy of Music is situated in Tenterden Street, Hanover Square, London. It was instituted in 1822, and incorporated by Royal Charter, 1830. Amongst its patrons are to be found a number of members of the Royal Family, including Her Majesty the Queen. There is a large staff of professors. Students are admitted at the term or half-term, and must present themselves for examination on the Saturday before these dates. The examination fee is one guinea, which is returned on the admission of the candidate. Entrance fee, five guineas, and fee for the entire course of study at the rate of eleven guineas per term. All payments to be made in advance. The course includes two lessons per week, in a principal study, and one in a second study when deemed desirable by the principal. A student desiring to pursue a second principal study has to pay

an extra four guineas a term if he has one lesson per week, and seven guineas for two lessons per week. There are also other advantages which it is not necessary to enumerate in detail. Students are not allowed to publish any composition, or to accept any public engagement, without the consent of the principal. There are several scholarships and exhibitions in connection with the Royal Academy of Music, some of which can only be competed for by students in the institution, but the larger number are open to British-born subjects, and in some cases to all the world. The following is a list of scholarships which are not restricted to students in the Academy, and which defray either the whole, or a portion of the cost of their holder's musical education for a longer or shorter period. The Westmorland, Sterndale Bennett, Parepa-Rosa, Sir John Goss, Thalberg, Henry Smart, Sainton-Dolby, Balfe, and Liszt scholarships. The John Thomas scholarship is restricted to those who are natives of Wales, or who are born of Welsh parents. There are also several prizes, full details of which, as well as of the above scholarships, can be obtained on application to the secretary of the Academy. Certificates of merit, silver and bronze medals, and books are awarded in July to deserving pupils who have been studying at the Academy during the three preceding terms. Students showing special merit are elected Associates of the Academy, and are the only persons allowed to use after their names the initials A.R.A.M. Students who afterwards distinguish themselves in the musical profession may be elected Fellows of the Academy. Their number is limited to one hundred, and they only are entitled to use after their names the initials R.A.M. Examinations of persons who have not necessarily been students at the Academy, are held in London in the month of January. Those who are successful are created Licentiates of the Royal Academy of Music, and are

alone privileged to append the letters L.R.A.M. to their names. An abstract of the regulations relating to the Licentiate's examination will be found in the following chapter.

The Royal College of Music is situated in Kensington Gore, London, S.W. It was incorporated by Royal Charter in 1883, and has for president H.R.H. The Prince of Wales, K.G., and for director Sir George Grove, D.C.L., LL.D. There is a large and distinguished staff of professors, and the pupils are classified as scholars, exhibitioners, and students (paying). At the opening of the College in May, 1883, fifty open scholarships were created, some of which provide maintenance during the College terms as well as instruction. Amongst the open scholarships are the Courtenay, Wilson, Morley, and Elizabeth Pringle memorial scholarships. Other scholarships are restricted to certain neighbourhoods, and so will not be further noticed here. The normal length of the scholarship is three years, but this may be extended by the Council, on the recommendation of the Board of Professors, and has been so extended in several cases. All persons desiring to compete for a scholarship must first offer themselves at a preliminary local examination. If successful here, they are allowed to attend the final examination at the College. In the case of colonial scholarships, the local examination is final. The ages which must not be exceeded by candidates for scholarships are as follows: Composition, 21. Piano or harp: males, 18; females, 19. Organ: males, 19; females, 20. Bowed instruments: males and females, 18. Wind instruments: males not less than 17. Singing: males between 18 and 23; females between 17 and 22. The Savage Club exhibition is restricted to sons and daughters of persons professionally identified with art, science, literature, and the drama. The council exhibitions are voted for one year. Those during the academical year 1886-7 were: three for



pupils on entrance, £10 each; three for pupils of one year's standing, £15 each; three for pupils of two years' standing, £20 each; one belonging to each of these grades being competed for at the beginning of each term. Students are not admitted for less than a year. Their fees for education are at the rate of £40 per annum, payable in advance, either in one sum, or in instalments at the beginning of each term. There are three terms in the academical year, each lasting about thirteen weeks. All pupils are examined, terminally by professors of the college, and annually by examiners specially appointed. Pupils have two lessons per week in a principal study, and one lesson in a second study. Harmony is taught to the whole of the pupils, and there are also other classes and lectures which the pupil is expected to attend. Regular concerts by pupils of the College are held fortnightly during the term to which the public are admitted. The bulk of these are chamber concerts, but two in every term include orchestral performances in their programmes. *Bona fide* public concerts are given during the Christmas and Easter terms. Operatic performances have been given during the Midsummer term. The regulations having relation to discipline are of the usual kind, but do not need to be set forth in detail here. Certificates of proficiency are granted after examination to persons who are not at the time pupils of the College, and confer the title of "Associate of the Royal College of Music" (A.R.C.M.). Information with respect to this examination will be found in the following chapter. The charter also gives power to grant academical degrees, but this branch of the scheme is so far in abeyance.

The Guildhall School of Music, of which H. Weist Hill, Esq., is the principal, is situated on the Victoria Embankment, London, E.C., and was established by the Corporation of the City of London, in 1880. The year

is divided into three terms, during which instruction is given daily from 8.30 o'clock a.m., till 8.30 o'clock p.m. There is a large staff of professors of repute. Persons desiring to become students of the school must fill up a nomination form which has to be signed by an alderman or member of the court of common council. The fees for principal studies are of three grades: £1 10s., £2 2s., and £3 3s. per term for one lesson per week of twenty minutes duration, and £2 4s., £3 3s., and £4 14s. 6d. for half-hour lessons. Second studies are charged for at the rate of £1 1s. per term for twenty-minutes lessons, and £1 11s. 6d. per term for half-hour lessons. The fees for studies in class are £1 1s., with the exception of sight-singing, which is 5s. There are also entrance examination fee of 5s. to be paid by new students only, and term fee of 2s. 6d. per term. Exhibitions and scholarships are offered for competition, but no one is allowed to become a candidate who has been less than three terms at the school. Students who have been not less than three years at the school may present themselves for examination. If successful, they receive certificates of proficiency, and are created Associates of the Guildhall School of Music. The examination fee is £5 5s. There are other regulations which have reference to the discipline of the school, but it is unnecessary to give them in detail.

The Cork School of Music, founded in the year 1878, is managed by a committee appointed by the corporation, and receives an annual subsidy from the local rates. Such assistance can be rendered in Ireland, where the rate of one penny in the pound under the Public Libraries Act can be appropriated to the support of musical education in any Irish cities and towns in which the act may be adopted, or, of course, such proportion of the rate as the local authority in each case may deem advisable. The claims of music have

not been so favourably considered in other parts of the United Kingdom. During the first six years of its existence, the Cork School of Music received, as its proportion of the local rate, sums varying from £250 to £300 per annum. Since then the grant has, for reasons which it is unnecessary to specify here, been reduced to £100 per annum. The premises of the Cork School of Music are at 51, Grand Parade, and the Resident Lady Superintendent is Mrs. Empson. The plan of education appears to be very thorough. Pupils are divided into three degrees of proficiency, Junior, Senior, and Advanced. Promotion from any grade to the next higher can only be gained as the result of an examination held in the Spring term, by an examiner of experience, to be appointed for the purpose. All students are expected to go through the Solfeggio and Harmony Courses, and exemption can only be obtained by paying £1 per term extra for each class which the pupil enters. It may be remarked that this appears to be the one weak feature in the scheme. Diplomas are granted to those who successfully complete their advanced course of study, and show satisfactory proficiency as instrumentalists or vocalists. All practical instruction, in either vocal or instrumental music (other than harmony and solfeggio), is given to classes of three pupils, the lessons lasting an hour. It is contended that such class-teaching possesses many advantages, and is more instructive to a pupil than a solitary lesson. A lower charge is made to students attending the evening classes than to those attending the day classes, and professional students are admitted to the latter at reduced fees. It is not necessary to give the complete scale of charges, but it may be remarked that they are very moderate, as an illustration will show. A student having one lesson per week on the piano, organ, or in singing, and attending the

solfeggio and harmony classes, pays, for the whole three years' course, £21 17s. if he has his instruction in the day time, and £12 18s. if he has it in the evening. If a student has two lessons a week in any of the subjects named above, or a stringed instrument, his fees for the three years' course will be: in day classes, £31 15s., in night classes, from £16 10s. to £19 1s. 9d.

The Watford School of Music forms one branch of the Watford Public Library, College of Science, Art, Music, and Literature. Sir John Lubbock, M.P., F.R.S., was president of the college during the session 1886-7, and the office is held for the present session, 1887-8, by the very Rev. H. Montague Butler, D.D., master of Trinity College, Cambridge. As was explained above, no portion of a local rate can be devoted to the purposes of a school of music in England, and therefore the one at Watford, although promoted by the Public Library Committee, has to be supported by the fees of the students, supplemented by voluntary contributions. Separate instruction is given in the usual subjects by competent teachers, the fees per term of twelve lessons ranging from 15s. to 75s. There are classes for Singing and Theory, and also two Choral Classes.

The Tonic Sol-fa College is situated at Forest Gate, London, E. It was established by the late John Curwen in 1863, and was incorporated in 1875. Mr. John Spencer Curwen, M.R.A.M., is the President, and Mr. Robert Griffiths, G. & L.T.S.C., is the Secretary, of the College. The most striking features of the College are the far-reaching character of its organisation, and the ease with which its officials can keep in touch with students scattered all over the world; it may, in fact, be said that the number of branches of the College is beyond computation. These results are due to its elaborate system of certificates, which is so striking an evidence



of the genius of the late Mr. Curwen as an organiser. A typical case, which must have been a very common one, will sufficiently illustrate this point. A young man with musical tastes, living in an out-of-the-way village or hamlet, by some means gains a slight knowledge of the Tonic Sol-fa system. Perhaps a friend who has migrated to a neighbouring town spends his summer holidays in his native village, and introduces the subject. Or it may be that a wandering tourist, leaving the beaten track, stays a short time in the village, and whilst there he hears of this young man, who is blindly struggling in a vain effort to master the complications of the staff. The stranger knows a little of the Tonic Sol-fa system, and imparts some of this knowledge to the young man, upon whose mind it acts like a flood of light in a previously dark place. Soon the tourist takes his departure, and the young man is left to his own devices. He very quickly discovers that a Tonic Sol-faist is known by his certificates, and so he looks out for an examiner. He takes his first certificate, and immediately begins to teach a few of the young people in the village. By-and-bye he discovers that some of his pupils are in a position to take their first certificate, but he cannot induce them to make a long journey of perhaps twenty miles to the examiner: what must he do? He must qualify himself for that office by passing the theoretical and practical examinations of the next higher grade. Now, the moment he does this, he has established in his native village a branch of the College, which is, within carefully defined limits, as efficient for purposes of examination as the central establishment itself. As his pupils improve he finds it necessary, in their interest as well as his own, to still further qualify himself, with the result that the operations of the College in his neighbourhood will be extended in proportion as his ambition impels him to acquire new honours. This constant multiplication

of examination-centres has resulted in an enormous number of certificates being issued by the College, as is shown in the following abstract, which summarises the statistics on this subject to Sept., 1887. Practical examinations: vocal, 334,386; instrumental, 129; theoretical examinations, 18,783; special for teachers, 90; making a grand total of 353,388 certificates. A short description of the examinations required for these various certificates will be found in the next chapter. The Tonic Sol-fa College was one of the first, if not actually the first, educational institution to institute the system of teaching through the post, which has since become so popular. The first, or experimental course of lessons was in Harmony Analysis, and to this there were gradually added the following subjects: Musical Composition, Counterpoint, Musical and Verbal Expression, Musical Form, Staff Notation, Harmonium Fingering, Theory of Teaching, English Composition, and Acoustics. The fee for each set of exercises is usually 1s., and all pupils must hold the Intermediate Certificate of the College. Students wishing for information on any difficult points can have a letter of advice from the College on payment of a fee of 2s. 6d. The maximum number of questions which can be asked in this way is six. Prizes are offered periodically for competitions in elementary and intermediate theory. A summer term is held annually at the College during the months of July and August, when classes are held daily for four weeks. A number of scholarships have been placed at the disposal of the College, and are awarded to the most deserving applicants. The following is a list of the subjects taught during the summer term: Art of Teaching, Voice Training, Musical Composition, Counterpoint, Harmonium, Sight-singing, Harmony Ear Exercises, Elocution, Choral Practice and Conducting, Vocal Physiology, and Acoustics.

The College of Organists was established in 1864, and

incorporated in 1877. It is situated at 95, Great Russell Street, Bloomsbury, London, W.C., and has for Patrons His Grace the Archbishop of Canterbury, and the Bishop of London, Mr. E. H. Turpin being the Secretary. Its President is elected annually from the names of its distinguished Vice-Presidents. The objects of the College are as follows: (1) To provide a central organisation in London of the profession of organist. (2) To provide a system of examinations and certificates for the better definition and protection of the profession, and to secure competent organists for the service of the church. (3) To provide opportunities for intercourse amongst the members of the profession, and the discussion of professional topics. (4) To encourage the composition and study of sacred music. Of the benefits to the musical profession which have accrued from the establishment of the College of Organists it is unnecessary to speak here, for they must be quite obvious to all those who have watched its progress for any length of time. Besides the examination scheme of the College, which will be noticed in the next chapter, there are several other features which will now be described. Prizes for composition are awarded from time to time. The most important of these is the Meadowcroft prize of eight or sixteen guineas for the best anthem with organ accompaniment. This competition is open to all composers. There are also prizes offered to members of the College for the best Organ Composition, Hymn-tune, Morning, Evening, or Communion Service, Essay on a musical subject, or other object at the discretion of the Council. The regulations which govern these competitions are of the usual character, and do not require to be described in detail. Any member of the College desiring a temporary or permanent organ appointment can have his name inserted in a register free of charge. Lectures are given and papers read on the fourth Tuesday in each



month, from November to July, and also at such other times as are deemed desirable. A reference library is provided for the use of members, which contains valuable old and new works on the organ, on the theory and history of music, and interesting collections of church music, organ music, orchestral scores, &c. Candidates for membership are proposed by two members of the College, and elected by the Council. Every member pays one guinea per annum, or he can compound all future subscriptions on payment of a life fee of ten guineas. Fellows and Associates are elected after examination, and receive diplomas signed by the examiners.

Trinity College, founded in 1872, incorporated in 1875, and re-incorporated in 1881, is situated in Mandeville Place, Manchester Square, London, W. The Earl of Aberdeen is the President, and the Rev. H. G. Bonavia Hunt, Mus.D., F.R.S.E., is Warden of the College. There is a large staff of professors, the tuition including the usual subjects, and in addition Acoustics and Physiology of the vocal organs and the ear. The fees, which are moderate in amount, range from 10s. 6d. per term for membership of a vocal or orchestral class, to £3 3s. per term for private lessons in vocal or instrumental music. There is also an arrangement by which an inclusive fee of £4 14s. 6d. per term enables a student to take the three subjects, pianoforte, singing, and harmony, one of which is treated as a principal study, and the others as secondary studies, at the discretion of the pupil. Every student pays a registration fee of 5s. on entering the College. Organ practice can be obtained by students or members of the College. Besides the usual classes in the College, Harmony and Counterpoint are taught by correspondence at the ordinary fees. Classes are also established in "literature and science" for the benefit of those students of the College who are desirous of improving their general culture. There are three terms



of twelve weeks each in the academical year, commencing for the session 1887-8, on Sept. 26th, Jan. 16th, and April 30th. The rules for students are of the usual character, and so do not require detailed notice here. Scholarships and other distinctions, of which a list is appended, are periodically offered for competition. The Henry Smart scholarship, of the value of 30 guineas per annum, tenable for three years, is intended to promote the cultivation of organ playing. The Queen Victoria scholarship, which entitles the successful candidate to free tuition in musical theory, and in addition a sum of 20 guineas per annum is tenable for three years. The Sir Julius Benedict exhibition secures free tuition on the pianoforte for one year, the Sims Reeves exhibition providing in like manner for vocal students. There are also exhibitions, tenable for one year, for the violin, viola, violoncello, double-bass, and organ. It is unnecessary to give details of the regulations which have to be observed in the competitions for these distinctions, as they can easily be obtained by any persons interested in the matter, on application to the Secretary of the College. Prizes are awarded as follows: Gabriel harmony prize, Tallis gold medal, silver and bronze medals to students of the College for diligence, Maybrick prize for ballad singing, silver medals for harmony and counterpoint, the Turner silver medal for pianoforte and singing respectively, and a prize of five guineas for conspicuous merit in the art of pianoforte accompaniment. There are also the Bonavia Hunt prize for musical history, a gold medal for the best essay on a musical subject, and the Sir Michael Costa prize of ten guineas and a gold medal for classic composition. The subject of examinations will be touched upon in the next chapter, but it is due to the authorities of Trinity College to mention here that they were pioneers in the matter of local examinations in theoretical and practical music.

Their scheme supplied an undoubted want throughout the country, and has been of considerable service in raising the standard of music-teaching wherever its influence has extended.

For the example and guidance of teachers of music who desire to obtain whatever benefits are derivable by co-operation in their profession, a short account of a flourishing "private adventure" school will next be presented. It will also serve to show the way in which the teacher may invest capital with, at any rate, as great a likelihood of adequate return as is to be found in some of those illusive Limited Liability Companies which have swallowed up so much of his hard-earned cash. Another reason why it has been selected from so large a number of private adventure schools, for description in this book, is that its methods are the result of a long experience, and that no adventitious aids are enlisted for the purpose of gaining a fictitious success.

The Derby School of Music, located at 49, Friar Gate, was founded in 1851, by Mr. Edward Chadfield, who was joined in his enterprise in 1862 by Mr. Arthur F. Smith, Mus.B. The school buildings consist of a suite of teaching-rooms, supplied with four grand pianos and one upright. These rooms are eminently adapted for individual tuition, as they are entirely detached from surrounding houses, and separated from each other by wide passages. Thus the sound from one room is prevented from militating against satisfactory teaching being carried on at the same time in any other. There are, moreover, vestibule, library, music-room, &c., together with a concert-room, erected in 1884, and capable of accommodating nearly 200 persons. The concert-room contains a concert-grand piano, and an effective three-manual organ, built by Messrs. Stringer & Co., Hanley, which is especially adapted for students' practice. This

room is also supplied with every requisite for the instruction of classes and for orchestral performances. The curriculum of the school includes instruction in pianoforte, organ, violin, viola, and violoncello playing, together with performance on other orchestral instruments, and in singing. There are classes for elements of music, harmony, counterpoint, form, composition, orchestration, sight, part, and chorus singing. The fees for individual lessons range from 4½ to 10 guineas per annum, and for classes from 5s. to 10s. 6d. per term. The staff of professors consists of the two principals assisted by several other highly-qualified professional musicians. The violin is taught by a resident master, but a specialist visits the school to give instruction in other orchestral instruments. All students are expected to pass an examination in the elements of music, as soon after their entry as possible. Students' concerts are given periodically in the concert-room, and occasionally more ambitious performances in a large public hall. A register is kept of the work done by the pupil at each lesson, and at the end of the year certificates of progress are awarded. It is intended to give lectures on musical subjects in the concert-room, which shall be open at a nominal fee to the public, as well as to the students. The average number of students attending the school is about 200. The harmony classes are not allowed to include more than eight or ten students, so that each one may receive careful attention. The teaching is graded so as to meet the demands of the various local musical examinations, and pupils are urged to pass these tests as soon as they are sufficiently advanced to do so. Over 260 certificates have been gained by students in these examinations. The school can also show a satisfactory number of successes in professional examinations. It should also be stated, with regard to the staff of teachers engaged in this



school, that none of them have any private connection in the town, otherwise than at the establishment itself, their energies being wholly devoted to the progress of the school.

The best known and most popular of the foreign public music schools is undoubtedly the Royal Conservatorium of Music at Leipzig, which was founded in 1843, and had for its first director that distinguished composer, Felix Mendelssohn-Bartholdy. The present director is Dr. Otto Günther. Theoretical and practical instruction is given in the usual subjects, which it is unnecessary to specify in detail. Besides the regular instruction, students have many other opportunities for hearing good music, and so furthering their education. There are the celebrated Gewandhaus concerts, and the quartet and chamber-music concerts which take place every winter. Students are admitted gratuitously to the rehearsals of the Gewandhaus concerts. There are also the church music performed on Saturdays and Sundays by the choir of the church of St. Thomas, and the performances of the city opera. The theory of music course occupies three years, except in those cases where a student, on entering the Conservatory, is sufficiently advanced to be able to join the upper classes. For the practical course no definite time is fixed, but no pupil can be admitted for less than a year, and should he leave before the end of the year, the full annual fee must be paid, except in case of sickness. The usual times for the admission of pupils are at Easter and Michaelmas, but foreigners may enter at other times, if their knowledge is sufficient to enable them to take up the classes. The qualifications required from pupils on entering are as follows: they must have a fair general education, if foreigners they must know German, they must have real talent, if they desire to learn singing must have good voices, if under age they must have



written permission of parent or guardian, they must also have testimonials as to moral conduct, and a passport where necessary. Every pupil must undergo a preliminary examination. There is a number of disciplinary rules, only one of which will it be necessary to quote. It is to the following purport: Every pupil, whatever the instrument to which he devotes himself, must also regularly attend the instruction in harmony and thorough bass, pianoforte-playing, and singing. The council alone have the right to dispense with this rule. It may, however, be remarked that the rule is not always strictly observed. The fee for a year's instruction is 360 mark (£18), payable in advance in three instalments of 120 mark each, at Easter, Michaelmas, and Christmas. There is also an entrance fee of 10 mark (10s.). The total expenses of a pupil's residence in Leipzig, where due economy is practised, may be calculated at from 1,350 to 1,800 mark a year. A correspondent remarks on this, that "the cost of living comfortably will be nearer the maximum than the minimum sum given. The cheap lodgings are not healthy. The total cost will be *at least* £80 or £90 per annum, including tuition at the conservatory."

To the question, "Can you furnish any particulars of the educational plans adopted in the great continental conservatoires, either from your own experience or that of any friends?" which was addressed to members of the profession; a number of replies was received. A few of these referred to Leipzig, and quotations from them will now be given: "Theoretical instruction is not given on any set theory or system, but each master uses his own method, which is often very different from the methods of the other teachers. Hence, a student changing from one master to another has to study another system." "Practical instruction is given in classes. These classes contain from one to two, up to six or

eight students. A class will receive about an hour's lesson, each student getting from five to twenty minutes according to work done, number present, &c. Generally, all do not come and go together. All in a class do not learn the same pieces. The system practically consists of a series of short lessons, the average time being ten to fifteen minutes, given twice a week. Attendance at all lessons is not enforced, and is even discouraged by some masters." "The presence of other students at a lesson may be of advantage to them, but is very inconvenient for the one who is playing, and being criticised." "Students cannot be too far advanced before going to Leipzig. The concerts, &c., are very pleasant and enjoyable, but are possibly not so profitable to young students as is often supposed, and they will reap much more benefit from them when they can better understand what they hear. Many concerts take up a great deal of time which is often wasted so far as study is concerned." "To obtain any advantage from the conservatoires of Leipzig, Brussels, or Rome, private lessons to supplement those given in the institution are absolutely necessary." "There is no doubt that at such a place as Leipzig one's musical education is materially assisted through living in an atmosphere of music, as it were. To my mind they are not strict enough, one is allowed too much of his own way. The method is good, and, if properly gone in for, is sure to bear fruit." "From experience I can say that the Leipzig Conservatoire, if a pupil *means* work, is *exceedingly* good and thorough."

It is neither necessary nor expedient that all the great foreign public music schools should be noticed, and, therefore, leaving Germany, we will, for a very short space, glance at the regulations of the Royal Conservatory of Brussels. Foreigners are admitted to the Conservatory, the annual fee being 200 francs (£8). They have also to obtain formal permission to become students. Students

of practical music, must also make themselves proficient in *solfège* and the elements of music, and members of singing classes must acquire a knowledge of the piano. Instrumental classes are restricted in number to eight members. Any others desiring to enter the class are allowed to assist in the lesson as *auditeurs*, the most capable of them taking any places in the class that may happen to fall vacant. The singing classes are restricted to twelve members. The system is very much the same as the one in vogue in Paris, except that in the latter case entrance is gained by competition, and the education is free. A correspondent, who has a son studying at Brussels, says: "Being subsidised by government, they care little for the pupil's views, or those of his friends, and hence devote much greater attention to technical studies than in this country." Another teacher who has a son studying at Brussels says, "they make it a *sine qua non* for all pupils to study harmony."

Other correspondents made statements relative to the work done at continental conservatoires, but did not specify any particular institution. Here are a few extracts. "I know of no *educational* plan. Steady technique is their backbone, accompanied with examples of severe, characteristic, and solid style." "The use of the 'hand-director,' which is most valuable." "Lessons every day. *Ensemble* music twice a week. Theory of music taught along with the instrument chosen." "I believe playing from memory is enforced in Germany." "Friends have informed me that teaching generally is more thorough in the continental conservatoires in theoretical knowledge, but in practical work the English professors are decidedly in advance." "They are all similar to our English R.A.M. and R.C.M., only not so thorough in theoretical grounding of pupils." "The management of the Royal Academy of Music is far superior to that of any foreign institution that I know."

Immeasurably superior in every way." "A chief difference between certain continental academies and our own is, I believe, that a routine of study is prescribed by the rules of the institution, instead of being left to the discretion of each individual professor." "Speaking briefly, I have found that the conservatoires are most successful which inculcate individual teaching of a thorough kind, without binding teachers to a general plan, yet at the same time insist upon the advantages of concert-room training in solo, orchestral, and choral departments." "So far as I have any opportunity of judging, it appears to me that the capacity to work twice as many hours a day as an Englishman gives the Germans much of their advantage, and this is, in a great measure, a matter of climate." "If a man has not natural talent, and makes up his mind to work hard, continental conservatoires are no good." "I have been abroad, and the teachers earn ten times as much as we do by teaching every instrument in classes."



## CHAPTER XIX.

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### PUBLIC EXAMINATIONS IN MUSIC.

THE following is a brief account of the regulations relating to the more important public examinations in music held in various parts of the United Kingdom.

#### UNIVERSITY OF OXFORD.

The professor of music in this University is the Rev. Sir Frederick A. Gore-Ouseley, Bart., M.A., D.Mus. Any persons desirous of taking a degree in music must first pass an examination in Arts. This he can do (*a*) by satisfying the masters of the schools in Responsions (subjects—Latin, Greek, Arithmetic, and Elements of either Geometry or Algebra), (*b*) by satisfying the examiners in the previous examination at Cambridge, (*c*) by obtaining a certificate from the delegates of the examination of schools, or (*d*) by satisfying the delegates of the senior local examination in English, Mathematics, Latin, and either Greek, French, German, or Italian. The next step the candidate must take is to matriculate; that is, enter his name on the books of some College or Hall, or as a non-collegiate student.

The first examination for the degree of Bachelor in Music is held annually in Hilary term in the Schools at Oxford, and it comprises harmony and counterpoint in not more than four parts. The text-books are Ouseley's

“Treatise on Harmony,” and “Treatise on Counterpoint, Canon, and Fugue.” When success in this examination is attained, the next step is the exercise, which must be sent to the professor of music at his residence, St. Michael’s, Tenbury, any time before the end of June. The exercise must be a vocal composition, containing pure five-part harmony, and good fugal counterpoint. It should have *at least* a string band accompaniment, and should occupy in performance from twenty to forty minutes. A public performance of the exercise is not required for the Bachelor’s degree. When the exercise is approved the candidate must present himself for the final examination which is held annually in the Michaelmas term. The subjects included in the examination are: Harmony, Counterpoint in not more than five parts Canon and Imitation, Fugue, Form in Composition, Musical History, and a critical knowledge of certain previously announced full-scores. The text-books recommended are, in addition to those named above, Ouseley’s “Treatise on Form,” Berlioz or Kastner on “Instrumentation,” and Burney, Hawkins, or Hullah on the History of Music. Success at this examination will enable the candidate to present himself for the degree, but before doing so he must deliver a bound copy of his exercise to the clerk of the schools. The total amount which the candidate will have paid in fees to the University before receiving his degree is £18 10s., and there will be, besides, certain College dues.

Before being allowed to enter for the Doctor’s degree five years must elapse, and the intending candidate must procure a certificate, signed by “three credible witnesses,” stating that he has studied music for the last preceding five years. The candidate must send to the professor an exercise, as before. It must be a vocal composition, containing real eight-part harmony, and good eight-part fugal counterpoint. It must be written in really good

style as a work of art, with accompaniments for a full orchestra, and must last in performance from forty to sixty minutes. If the exercise is accepted the candidate will present himself for examination in Michaelmas term. The subjects of examination are: Harmony—the more abstruse part, eight-part Counterpoint, Canon and Imitation in eight parts, Fugue, Form in Composition, Instrumentation, Musical History, knowledge of the scores of the great composers, and that part of Acoustics which has to do with the theory of Harmony. If successful in this examination, the candidate must have his exercise publicly performed in Oxford, with complete band and chorus, at his own expense. He must deliver a bound copy of the full score of his degree exercise to the clerk of the schools, and then present himself for his degree. The University fees for the degree of Doctor of Music are £12.

#### UNIVERSITY OF CAMBRIDGE.

The professor of music in this University is C. V. Stanford, Esq., M.A., Mus.D. A candidate for a degree in music must be entered on the boards of a College, or in the list of non-collegiate students; and when applying for admission he must give a reference to an M.A. of Cambridge or Oxford. A candidate on admission becomes liable to pay an admission fee, caution money, and quarterly payments; the latter continuing so long as his name is on the College boards. He must also matriculate. He must qualify in Arts, which can be done in one of the following ways: (*a*) by passing Parts I and II of the previous examination of the University, (*b*) by passing the Cambridge senior local examination in the following subjects: English Grammar and Arithmetic, two of the subjects in Section B (English), one of the following languages: French, German, Latin, Greek; and Euclid and Algebra; (*c*) by obtaining a



certificate in the Cambridge higher local examinations (this requires a language or mathematics, but not both); (*d*) or by obtaining the higher certificate of the Oxford and Cambridge Schools Examination Board. Also it may be mentioned that the holder of a degree in any faculty except music, obtained by examination at any incorporated University in the United Kingdom, is not required to offer any further qualification in Arts before proceeding to the examinations belonging the Mus.B. degree. In the preliminary examination the subjects are Acoustics, Counterpoint in not more than three parts including Double Counterpoint, and Harmony in not more than four parts. Text-books for Harmony and Counterpoint are not mentioned in the regulations, but Helmholtz in the original and in Ellis's translation, as well as Sedley Taylor's "Sound and Music," are recommended to candidates for the study of Acoustics. If the candidate is successful in passing the preliminary examination, he has next to submit an exercise to the examiners. This is a composition occupying about twenty minutes in performance, and accompanied by a band of bowed instruments, with or without organ. It must contain portions for a solo voice, for five-part chorus, and of Canon and Fugue. If the exercise is accepted, there yet remains the final examination, which includes the following subjects: Counterpoint in five parts including Double Counterpoint, Harmony, Canon in two parts, Fugue in two parts—especially as to the relation of subject and answer, Form in Composition as exemplified in the Sonata, the pitch and quality of the stops of the organ, such knowledge of the quality, pitch, and compass of orchestral instruments as is necessary for reading from score, analysis of a previously announced classical composition, and playing at sight from figured bass, and from vocal and orchestral score. Each part of the examination is conducted by at least three examiners;



namely, the Professor of Music and two other examiners appointed by the Board of Musical Studies. The preliminary examination is held "on the Thursday and Friday next but two before the general admission to the ordinary B.A. degree in the Easter term," but should that Thursday happen to be Ascension day the examination is held in the preceding week. In other words, the preliminary examination will be held at the end of May, or early in June. Should the candidate be successful in passing the preliminary examination, he will then submit an exercise, which must be sent to the Professor of Music, 10, Harvey Road, Cambridge, on or before the first day of the Michaelmas term, Oct. 1st. If the exercise is accepted, he will then attend the final examination, which commences on the first Thursday in December, and is concluded on the following day. Success in this examination entitles the candidate to receive the degree, but prior to this ceremony he must sign the Registrary's book, and deposit in the University library a copy of his exercise. Besides College fees the aggregate amount which a candidate must pay to the University is £17 7s.

For the Doctor's degree an exercise must be written, occupying forty minutes in performance. It must include some portion for one or more solo voices, and some portion for a chorus of eight real parts. It must also contain specimens of Canon and Fugue, and an instrumental overture, or an interlude in the form of the first movement of a Symphony or Sonata. The accompaniment must be scored for a full orchestra. If the exercise is approved, the candidate must present himself at an examination which includes the following subjects: Counterpoint in not more than eight parts, including Double, Triple, and Quadruple Counterpoint, the highest branches of Harmony, Canon of various kinds in not more than four parts, Fugue and Double Fugue in not more than four parts, Form

in Composition, instrumentation and scoring of chamber and orchestral music, the analysis of a previously announced classical composition, and the art of music historically considered. The exercise must be sent in on or before the first day of Lent term, Jan. 8th, and the examination is held on the second Thursday in March, and the day following. The examinations are conducted by the Professor of Music and two or more other examiners. Before receiving his degree, the candidate is required to deposit a copy of his exercise in the University library, and to sign the Registry's book. The University fees are £16 6s., and there are besides certain College payments to be made. No public performance of an exercise either for the Bachelor's or Doctor's degree is now required at Cambridge.

Women are allowed to present themselves for examination in the subjects required for musical degrees, and if they are successful they will receive a certificate to that effect. Any woman desiring to present herself for the preliminary examination for the degree of Mus.B., must give notice of her intention to the Professor of Music a clear calendar month before the date on which the examination commences. The regulations as to examinations and exercises are the same for women as for men. For each part of the Mus.B. examination a fee of £5 is required, and if a candidate is unsuccessful she will have to pay, for re-examination, £2 10s. on each occasion. For each part of the Mus.D. examination a fee of £6 is required, and for re-examination, £3. All fees must be sent to the Professor of Music for transmission to the University Chest.

#### UNIVERSITY OF DUBLIN.

The Professor of Music at this University is Sir R. P. Stewart, Kt., Mus.D. Candidates for entrance must pass an examination in Arts. The subjects of this examination

are Arithmetic, Algebra (the first four rules and fractions), the first three books of Euclid, English Composition, English History, Modern Geography, Latin Composition, and two Latin and two Greek authors of their own selection. A modern language may be substituted for Greek. A piece of vocal music, some portion of which shall be in five parts, with accompaniment for organ or string band, must be composed by the candidate, and, if approved, it must be publicly performed at his expense. He must produce a certificate that he has studied or practised music for seven years, and pass an examination in such classic works as he may fairly be expected to have heard and studied. He will also have to pass an examination in the theory of music and thorough-bass, and to write, within a given time, a piece of Counterpoint on a proposed subject. The fee for the degree of Bachelor of Music is £10, or if the candidate holds the degree of B.A., £5.

A Doctor of Music must hold the Bachelor's degree, and have spent twelve years in the study or practice of music—to be tested by an examination in classical works. He must compose an exercise, some portion of which shall be in six or eight real parts, and full orchestral accompaniments; and if it is approved it must be publicly performed at the expense of the candidate. He will also have to pass an examination in instrumentation and such other subjects connected with the theory and practice of music as the professor may deem desirable, and to write pieces of Harmony on given subjects, or on given basses. Candidates will be expected to be thoroughly acquainted with the orchestration of “*Il Flauto Magico*” (Mozart), and “*Elijah*” (Mendelssohn). The full scores of degree exercises must be sent to the Professor of Music one month at least before the commencements at which the degree is to be conferred. Examinations are held in June and December. The fee for the degree of Doctor of Music is £20.



## UNIVERSITY OF LONDON.

Candidates for degrees at this University, who may be of either sex, must pass the Matriculation Examination. No candidate is admitted to this examination unless he produces a certificate showing that he has completed his sixteenth year. This certificate must be sent to the Registrar at least one calendar month before the commencement of the examination. The dates on which these are held are the second Monday in January, and the third Monday in June, in each year. The matriculation fee is £2, and if a candidate does not present himself at the examination, or if he presents himself but does not succeed in passing the examination, he will be allowed to enter for any subsequent Matriculation Examination on payment, on each occasion, of £1. The subjects required are: Latin, one of the following languages, Greek, French, German, Sanskrit, Arabic; also English language, English History and the Geography relating thereto, Mathematics, Mechanics, and either Chemistry, Light and Heat, or Magnetism and Electricity. The Intermediate Examination in Music commences on the second Monday in December, and extends over two days. A candidate desiring to enter this examination must have passed the Matriculation at least ten months previously, and will have to forward to the Registrar a certificate of good conduct at least two months before the examination. The fee for this examination is £5, but the candidate can present himself on any subsequent occasion on payment of £2 10s. The subjects of examination are as follows: The relations between musical sounds and the vibrations of sonorous bodies, as affecting the pitch of the sounds. The simpler properties of stretched strings, and the sounds produced by them. Compound vibrations. Nodes. The nature of Harmonics. The general theory and simpler phenomena of compound sounds. The theoretical nature of consonance and dis-



sonance as determined by Helmholtz. The theoretical nature and values of musical intervals. The theoretical construction of the modern scales. Temperament. Melody. Time. Rhythm. The principles of the construction of chords. The History of Music in so far as it relates to the growth of musical forms and rules. Candidates must show in their answers that they are familiar with the notation and grammar of music. The B.Mus. examination is held once in each year, commencing on the third Monday in December, and extends over three days. Anyone desiring to be a candidate for this examination must have passed the Intermediate examination at least one year previously, and must produce a certificate of good conduct. The fee for examination is £5, and entry on any subsequent occasion can be obtained by a further payment of £2 10s. Every candidate must send an exercise to the Registrar at least two calendar months before the commencement of the examination. This exercise must be a vocal composition, lasting from twenty to forty minutes in performance, and containing real five-part Counterpoint, with specimens of Imitation, Canon, and Fugue. It must have accompaniments for a quintet string band, and must be a good composition from a musical point of view. If the exercise is accepted, the candidate will be examined in the following subjects: Practical Harmony and Thorough-bass, Counterpoint in not more than five parts with Canon and Fugue, Form in Musical Composition, Instrumentation so far as is necessary for understanding and reading a full score, arranging for the pianoforte from the full score, and a critical knowledge of previously announced classical works. The candidate may also be examined on points in his own exercise. Playing at sight from a five-part vocal score, and playing an accompaniment from a figured bass are optional, and any candidate desiring to take these additional subjects

will, if successful, obtain a distinguishing mark for merit in either or both of these particulars.

A candidate for the degree of Doctor of Music must have obtained the degree of Bachelor of Music in the University of London, and pass two examinations. The Intermediate D.Mus. Examination commences on the second Monday in December, and extends over three days. The fee for examination is £5, and should the candidate require to present himself on any subsequent occasion, he may do so on payment of £2 10s. The subjects of examination are as follows. The Phenomena of Sound in General, and the General Nature of Aërial Sound Waves. The Special Characteristics of Musical Sounds; the Physical Causes determining their Pitch, Loudness, and Quality. Standard Pitch. The more elaborate Phenomena of Compound Sounds. The Theoretical Nature of the Sounds of Musical Instruments of various kinds, including the Human Voice. The Principles of Stretched Strings. The Phenomena attending the Combination of Two Sounds. The Various Theories proposed for the explanation of Consonance and Dissonance. Beats. Resultant or Combination Tones. The Theoretical Nature of Musical Intervals, and the philosophical modes of defining and representing them. The Theoretical Values of the various Intervals used in Music. Musical Scales. The Scales of various nations, and of the Greeks in particular. The Theoretical Construction of the Modern Scales. The Theory of Temperament, and its various practical applications. The Greek and the Church Modes, and their relation to Modern Tonality. The History of Measured Music. The Principles of Melodial Progression. The History of Harmony and Counterpoint. The Theoretical Nature of Chords generally, and in particular of the various Concords and Discords in ordinary use; also of Discords arising accidentally. The Theoretical Principles governing progressions in Harmony, especially

those connected with Discords. The Theoretical Principles determining the rules of Counterpoint. The general distinction between Physical and Æsthetical or Artistic Principles, as bearing on Musical Forms and Rules. The D.Mus. Examination commences on the third Monday in December, and extends over three days. Candidates must have obtained the degree of Bachelor of Music at least two years previously, and furnish evidence of having attained the age of twenty-one years. As in the other cases, the fee for examination is £5, and for re-examination £2 10s. Two calendar months before the commencement of the examination, the candidate must forward to the Registrar an exercise of such length as to take from 40 to 60 minutes in performance. It must be a vocal composition, some parts of which are in eight-part harmony, or eight-part fugal counterpoint, and it must also include portions for one or more solo voices. It must have accompaniments for a full orchestra, and include an overture or interlude in classic form. It must be a good composition from a musical point of view. If the exercise is accepted, the candidate will be examined in the following subjects: Practical Harmony of the more advanced character. Counterpoint in eight real parts, with Canon and Fugue. Form in Composition. The treatment of voices in composition. Instrumentation for a Full Orchestra. A general acquaintance with the Names and Epochs of the greatest Musical Composers, and with the Character of their Works. A critical knowledge, in some detail, of the great standard classical compositions. Candidates may also offer themselves for examination in playing at sight from a full orchestral score, and extempore composition in regular form, on a given subject. Success in either of these subjects entitles a candidate who is otherwise successful to a distinguishing mark of merit. Every candidate who passes the final examination must conduct a public performance of his



exercise at his own expense. He must also deposit a copy of the full score of his exercise in the University Library.

ROYAL UNIVERSITY OF IRELAND.

Any person desiring to obtain a degree in music at this University must first pass the Matriculation Examination. The subjects for this examination are as follows: (a) Latin; (b) one of the following languages: Greek, French, German, Italian, Spanish, Celtic, Sanskrit, Hebrew, or Arabic; (c) English language; (d) Elementary Mathematics; (e) Experimental Physics; and the fee is 10s. It may also be mentioned that all the examinations of this University are open to women. If successful in this, the candidate can present himself after the lapse of one academical year for the first University examination, the fee for which is £1, and the subjects almost identical with those set for Matriculation. One year after passing this examination the candidate may offer himself for the first examination in music, the fee in this case as in the last being £1. The subjects for this examination are as follows: I. *The Elements of Acoustics*.—The laws of the production and measurement of simple sounds. Theory and simpler phenomena of compound sounds. Consonance and Dissonance. (Stone's *Scientific Basis of Music*; Tyndall's *Lectures on Sound*, Chaps. I to III inclusive.) There will be a practical examination in this subject conducted according to the following syllabus: Determination of proportional lengths of a string giving the notes of the diatonic scale. Construction and use of the syren and vibroscope. Determination of the absolute number of vibrations for each note. Construction and use of the metronome. Use of the tonometer for optical tuning. Kundt's dust figures for determining the velocity of sound. Constitution of sounds. Lissajou's experiment. Professor Blackburn's pendulum. Vibration of plates and membranes. Chladni's figures. Determination of harmonics in tones by Helmholtz's resonators.



II. *The Elements of Music*.—Musical intervals, scales, clefs, time, rhythm, construction of chords, elementary harmony. (Banister's *Music*, Chaps. I to XXVI, Lobe's *Catechism of Composition*, Part I). III. *Musical History*.—Outlines of modern musical history from the beginning of the eighteenth century to the present time. The growth of the principal instrumental forms. (Ritter's *History of Music*, Chap. XI to the end; Macfarren *On the Structure of the Sonata*; Lobe's *Catechism*, Chaps. XLVII, XLVIII; Article on the Sonata in Grove's *Dictionary of Music*.) IV. Practical: Pianoforte, Organ, or Violin playing. (a) The pianoforte course will, for the present, consist of the following works: Mozart's Sonata in D major (No. 6 Pauer's Ed.), Mendelssohn's Lieder ohne wörter (Nos. 23 and 30.) (b) The organ course will, for the present, consist of the following: J. S. Bach's Prelude and Fugue in E minor (Vol. III, No. 10, Griepenkerl and Roitzsch Ed.). Mendelssohn's *Andante tranquillo* from the third organ sonata. (c) The violin course will, for the present, consist of the following: Raff's Cavatina in D, and Handel's Sonata in A major. Candidates who acquit themselves creditably in the above examination are allowed to try for honours, when they must exhibit a more extensive and minute knowledge of the pass subjects, and in addition: I. Counterpoint of the first species in four parts. II. General knowledge of the laws and practice relating to the subject of temperament. (Stone's *Scientific Basis of Music*.) III. A more detailed knowledge of the growth of musical forms. IV. Practical: (a) Pianoforte course: Beethoven's Sonata in F, Op. 10, No. 2; and Handel's Air and Variations in E major from the 5th Suite, known as the *Harmonious Blacksmith*. (b) Organ course: Mendelssohn's Prelude and Fugue in G major from the "Three Preludes and Fugues." (c) Violin course: Exercise 41 from Spohr's Violin School, in addition to the pieces named above.

One academical year after attaining success in the examination which has just been described, the candidate may present himself or herself for the final examination, the fee for which is £2. A month previous to the examination the candidate must send in an exercise consisting of a vocal composition in four real parts, with the usual contrapuntal devices, and an accompaniment for either a string band or the organ. Candidates whose exercises are accepted are examined in the following subjects: Pass.—I. Harmony. Counterpoint in not more than five parts. Canon and Fugue. The various forms of vocal composition. II. (a) The history of the organ, pianoforte, and bowed instruments. (b) The history of modern music from the beginning of the sixteenth century to the present time. III. The Elements of Instrumentation: compass and capabilities of the various instruments used in the modern orchestra (Berlioz's *Modern Instrumentation and Orchestration*). IV. Analysis of the full scores of Haydn's Creation and Beethoven's First Symphony. V. Practical. (a) Pianoforte course: Beethoven's Sonata in C major, Op. 2, No. 3; and Weber's Polacca Brillante, Op. 72. (b) Organ course: J. S. Bach's Prelude and Fugue in C major (Vol. II, No. 1, Griepenkerl and Roitzsch Ed.), and Rheinberger's Pastoral Sonata, 1st and 2nd movements. (c) Violin course: Spohr's Scherzino in D, and Barcarolle in G; and Beethoven's Sonata in C minor, Op. 30, No. 2. Honours.—A more extensive and minute knowledge of the Pass subjects, and also: I. Double Counterpoint in the octave, tenth, and twelfth. II. A more detailed examination in the history of modern music; and of the organ, pianoforte, and bowed instruments. III. The physical reasons for the difference of *timbre* or quality of tone in the several instruments of the orchestra (Tyndall's *Lectures on Sound*; J. Curwen's *Musical Statics*). IV. Analysis of the full scores of Mozart's *Die Zauberflöte*, and Mendelssohn's *Lobgesang*. V. Practical. (a) Piano-

forte: Beethoven's Sonata in B flat major, Op. 22. (b) Organ: Mendelssohn's Second Organ Sonata. (c) Violin: Wieniawski's Polonaise in A.

Two years after the degree of B.Mus. has been obtained candidates may present themselves for examination for the Doctor's degree, the fee in this case being five pounds. An exercise must be submitted one month previous to the examination. It must contain real eight-part writing, and have accompaniments for a full orchestra. It must also include an instrumental overture or prelude in classic form, and portions for one or more solo voices. If the exercise is accepted, candidates will be tested in the following subjects: Pass—I. The phenomena and laws governing the production of musical sounds, consonance and dissonance, and their dependance upon beats, partials, differentials, and summation tones. (Pole's *Philosophy of Music*; Curwen's *Musical Statics*; Helmholtz's *Sensations of Tone*). II. Harmony and Counterpoint in eight real parts. III. The History of Music from the earliest historic period. The ancient Greek and Ecclesiastical Modes (Sir John Hawkins' *History of Music*; Chappell's *History of Music*; *Majister Choralis*, translated by Rev. N. Donnelly; Pole's *Philosophy of Music*.) IV. Analysis of the full scores of Mendelssohn's *Elijah* and Beethoven's *Symphony in F major (Pastoral)*, No. 6. V. Practical. (a) Pianoforte course: Beethoven's Sonata in C major, op. 53, and Chopin's 8th Polonaise in A flat. (b) Organ course: J. S. Bach's Fugue in E flat (Vol. III., No. 1, Griepenkerl and Roitzsch edition) popularly known as St. Anne's, and Mendelssohn's third organ sonata. (c) Violin course: De Beriot's Concerto in G and Paganini's *Le Streghe* and *La Campanella*. Honours—A more extensive and minute knowledge of the pass subjects, and also the following: I. Temperament. The various systems of tuning Keyed instruments. Just intonation. The influence of temperament on the theory and practice of music. (Pole's *Philosophy of*



*Music*; Curwen's *Musical Statics*; Helmholtz's *Sensations of Tone*; Bosanquet's *Temperament*.) II. Fugue on two simultaneous subjects (double fugue) in four parts. III. The history of Harmony and Counterpoint. (Hawkins' *History of Music*; Pole's *Philosophy of Music*; the article *Harmony* in Grove's *Dictionary of Music and Musicians*, by Dr. Hubert Parry.) IV. Analysis of the full scores of Mozart's Don Giovanni and Beethoven's Choral Symphony. V. Practical. Pianoforte course: Beethoven's Sonata in F minor, op. 57, and Liszt's Rhapsodies Hongroises, Nos. 2 and 4. (b) Organ course: J. S. Bach's Prelude and Fugue in B minor (Vol. II., No. 10, Griepenkerl and Roitzsch ed.), and Mendelssohn's Fifth Organ Sonata. (c) Violin course: Beethoven's Sonata in A minor (the Kreutzer). Gold and Silver Medals may be awarded to any candidates at the B.Mus. and D.Mus. examinations who may be considered to have merited the same. All communications must be addressed to "the Secretaries, Royal University of Ireland, Dublin."

#### ROYAL ACADEMY OF MUSIC.

The Local Examinations of the Royal Academy of Music are held at various centres throughout the country, commencing on the second Saturday in February, and continuing for several weeks. At each centre there is a Local Representative, whose duty it is to receive fees and transact other business matters connected with the examinations in his district. The examination fee in each subject is a guinea, and if fifteen candidates cannot be obtained at any particular centre, their names are transferred to a neighbouring centre, or they can have their fees returned. The examination is conducted by one of the Professors of the Royal Academy, 65 per cent. of marks being the minimum required for a pass, and 85 per cent. for honours. Candidates are, except in "Elements of Music," divided into Seniors and Juniors, and the subjects of examination are as follows. Harmony,



Counterpoint, and Plan or Design : Analysis of a previously announced classic movement ; Harmony to the dom. 9th for Seniors, and dom. 7th for Juniors ; Three-part Counterpoint for Seniors ; playing from Figured Bass. Singing : Vocal Exercises ; a recitative, an air, and a ballad from the official lists, and sight-singing. Piano-forte : Scales in octaves and arpeggios of common chords for Juniors ; Scales in octaves, 6ths, 10ths, and 3rds, and arpeggios of common chords, dom. 7ths, and dim. 7ths for Seniors ; and in both sections, playing pieces from official lists and at sight. Organ : Prepared pieces, a Hymn-tune or Chant (1) on manual, (2) on manual and pedal ; (3) with tune on solo stop ; playing at sight ; and questions relating to the stops of the organ. Candidates can have an hour's practice on the organ on which they will be examined ; obviously a very sensible plan. Orchestral Instruments : Scales and arpeggios ; playing at sight ; and prepared pieces. All examinations in the above subjects include also Elements of Music, no one being allowed to pass who fails to satisfy the examiner in this particular. There is also a separate examination in Elements of Music, comprising tests as to clefs, intervals, scales, keys, time, notation, and rests ; likewise questions on the technical terms in music.

Annually in January, an examination of composers, performers, and teachers is held at the Academy, those who are successful being created Licentiates of the Royal Academy of Music, and having the exclusive right to employ the initials L.R.A.M. The examination fee is £5 5s., of which £1 1s. must be paid on or before the last day on which names may be entered, and the remainder on the Monday immediately preceding the first day of examination. The subjects of examination are as follows. Harmony, &c. : An Exercise which includes a movement for orchestra like the first movement of a symphony ; a vocal solo, and a fugal chorus with

orchestral accompaniment, must be submitted by those candidates who desire to be classed as composers, at the same time that they enter their names. The subjects of examination for teachers, and composers whose exercises are approved, are: Counterpoint in not more than five parts; Double and Triple Counterpoint; Advanced Harmony, in not more than five parts; Scoring for Orchestra and Chamber Instruments; Fugal Answer; and Analysis of a previously announced classic work. They will also have to play from vocal and orchestral score, and from figured bass. Singing: Two Prepared Pieces; Diatonic and Chromatic Studies; and Singing at sight (Sopranos, Contraltos, and Tenors employing the C clef). Teachers are required to answer questions on style and Vocal Physiology. Pianoforte: Three Prepared Pieces; Transposition; Sight-reading; Scales, with single and double notes; and arpeggios of common chords, *dom.* 7ths and *dim.* 7ths; also questions on the form of the prepared pieces. Organ: Two Prepared Pieces; Sight-reading; Transposition; Playing from vocal score and figured bass; Harmonising a melody; and Extemporising. Also questions on the mechanism and stops of the organ, and on the Ecclesiastical modes. Orchestral Instruments: Prepared Pieces (two or three); Transposition; Sight-reading, Scales and other exercises; also questions on the form of the prepared pieces. Bandmastership: Arrangement for military band of a previously announced piece; if this is accepted, then exercises in harmony and orchestration; also questions on military instruments and harmony. Questions on elements of music are included in each of the above examinations.

#### ROYAL COLLEGE OF MUSIC.

There are no local examinations, in the ordinary sense of the term, connected with the Royal College of Music. Candidates desiring to compete for the scholarships of the

College have, in nearly every case, to present themselves before a local tribunal, consisting of three professional men residing in the district, and without their favourable verdict no candidate is invited to appear at the final examination. The local examiners furnish a report on the performances of each candidate, but no absolute standard of efficiency is set up, and every case is judged on its merits. That is to say, if great talent is obviously present a candidate would be recommended, even if actual performances showed lack of instruction.

Certificates of proficiency are given for excellence in particular branches of music, and they may also state any other branches in which a candidate has shown competent knowledge. This certificate confers upon its holder the title of "Associate of the Royal College of Music" (A.R.C.M.) Examinations for Certificates of proficiency are held annually at such times as may be determined by the Council, and of which due notice will be given. Candidates must signify, in writing, their intention to offer themselves for examination, and submit satisfactory testimonials of character. The fee, which must accompany the application, is £5 5s., but if a candidate fails, he or she may attend any future examination on payment of £2 12s. 6d. on each occasion. The fee is remitted in the case of Scholars. No pupil is permitted to enter an examination for a Certificate of proficiency without special permission. Every candidate is required, as a test of literary proficiency, to write a short essay on some musical subject, of which previous notice has been given by the examiners. Twelve weeks before the examination, a list of pieces to be prepared by the candidates in the various practical examinations is issued, and one or more selected from these lists must be played or sung by the candidate. Each candidate must play or sing another piece selected by himself, read at sight, and answer questions on the grammar of music. Special



points in the various examinations are as follows. *Piano-forte*: To answer questions on the construction and treatment of the instrument; to harmonise a given figured bass in four parts, to extemporise, to modulate, to transpose, and to improvise an accompaniment to a given melody. Regulations for stringed instruments are similar to the above, but with such modifications as their characteristic idiom require. *Organ*: To answer questions on construction and treatment of the organ; to harmonise a given melody in writing and at the instrument; to play from figured bass, and from four-part vocal score; to extemporise; to modulate; and to transpose. *Wind Instruments*: To harmonise a figured bass in four parts, and to transpose. *Public Singing*: Candidates may be examined in (1) playing a pianoforte accompaniment, or an easy piece of music on that instrument, or (2) harmonising a figured bass in four parts—or both. Teachers of singing have to answer questions on Vocal Physiology; on the method of teaching singing; and to undergo tests for accuracy of ear. Credit will be given for pianoforte playing and accompanying, transposing, knowledge of harmony, &c. *Theory of Music*: Each Candidate must send in compositions of different classes and characters one month before the date of examination; and pass an examination in Harmony, Counterpoint, Canon, Fugue, Instrumentation, Treatment of Voices, and Form.

#### TONIC SOL-FA COLLEGE.

The examinations of the Tonic Sol-fa College are held in all parts of the world where examiners holding the necessary qualifications are to be found, and they are open to all, without restriction of age, sex, creed, or nationality. The examinations, as far as the Associate and Matriculation stages, take place throughout the year, at any time convenient to examiner and examinee. In other cases, the College conducts quarterly paper-work examinations



by the aid of Local Presidents, or by "testing sets," sent at any date, and returnable within a few days. Theory examinations must be completed at one sitting, but practical examinations may be sub-divided, provided the whole of the requirements are fulfilled within six weeks. Lists of the successful candidates in the higher examinations are published monthly in the *Tonic Sol-fa Reporter*. Except in the case of the Advanced Certificate and the School Teachers' Music Certificate, the examiners receive no fees from the College. Candidates may not proceed to a higher grade in any subject until they have passed the lower examinations. The examinations are carefully graded, so that in each case the candidate simply passes or fails, and there is no distinction in the passes. Those who fail are generally allowed a second attempt at a later date.

The following is a list of the examinations conducted by the Tonic Sol-fa College, with subjects and fees. The order in which they are given is that which appears to be most convenient for those who are desirous of obtaining the College titles. Junior Certificate: Rudiments of time and tune, and ear tests. No fee is charged by the College for this examination. This certificate is intended to be used in schools, and is not compulsory. Elementary Certificate: Memory of music, sight-singing of a simple hymn-tune, elements of time, and ear tests; fee, 6d. This certificate is the portal through which all must enter who desire to gain the higher distinctions of the College. Elementary Theory Certificate: Theory of the common scale, mental effects of tones, on measure, and length of tones; fee 6d. if the examination is conducted by a local examiner, 1s. if by the College through a Local President. Intermediate Certificate: Same subjects as Elementary, but of greater difficulty; tests in transition, minor mode, and ear exercises; fee, 1s. Intermediate Theory: Transition, minor mode, and transitional modulation; fee, 6d.

if by local examiner, 1s. 6d. if by the College through a Local President. Any candidate who has been successful in passing this examination may become an "Associate of the Tonic Sol-fa College." This title qualifies its holder to become upon appointment an examiner for the Junior, Elementary, and Elementary Theory Certificates. Staff Notation Certificate, first grade: Tests like Elementary, but with Sol-fa replaced by Staff Notation; fee, 6d. This certificate may be taken immediately after the Elementary Certificate, but *must* be obtained before the one next to be described. Matriculation Certificate: Singing at sight, difficult changes of key, elements of harmony, and of musical and verbal expression, ear exercises; fees, 2s. 6d. entrance, 2s. 6d. pass. This certificate is valuable to choir-masters and school teachers in obtaining appointments, as its requirements are accepted as guaranteeing a competent knowledge of the subjects specified in the syllabus. Matriculation Theory Certificate: Musical form, and musical and verbal expression; fee, 2s. 6d. Examinations held quarterly by the College through Local Presidents. Those who pass are eligible to become "Members of the Tonic Sol-fa College." Harmony Analysis: Chord naming, analysis of the habits and progressions of chords; fee, first stage, 1s.; second stage, 1s. 6d.; third stage, 2s. Musical Composition: First and second stages: Harmonising melodies, filling in inner parts, writing above a given bass, elementary rules of composition, sequence, transition, and modulation in harmony. Third stage: Discords, passing notes, the pedal, chromatic discords and concords, augmented sixths, chromatic passing-tones, transitions to related keys. Fourth stage: Anthem and part-song writing, accompaniment, double counterpoint, canon and fugue. Fees, first stage, 2s.; second, 2s. 6d.; third, 3s. 6d.; fourth, 12s. 6d. Counterpoint, in two, three, and four parts, in all the species; fee, first stage, 2s.; second, 3s. Musical and

Verbal Expression: Musical phrasing, tone power in a melody and its emotional class, metres, verbal phrasing, expression, classification of hymns, adaptation of hymns and tunes. Fee, first stage, 2s.; second, 2s. Staff Notation: First grade, see above; Second grade, like Intermediate, but with Sol-fa replaced by Staff; Third grade, like Matriculation, but with Sol-fa replaced by Staff. First and Second Stages (theory): Translation of exercises from Tonic Sol-fa into Staff Notation, and *vice versa*, writing in short and full vocal score, intervals, clefs, signatures, accidentals, rhythms, and notation generally. Fees, first grade, 6d.; second, 1s.; third, 3s. 6d.; First Stage (theory), 1s. 6d.; Honourable Mention Stage (theory), 2s. The Third Grade certificate must be taken by all who desire to enter for the Advanced Certificate in any branch, and, in addition, the Honourable Mention stage is required for Branches IV. and V. Musical Form: Analysis and parsing of the form, design, and development of well-known hymns, part-songs, glees, madrigals, anthems, marches, rondos, sonata first movements, canons, and fugues. Fees, first, second, or third stage, 2s. each. Advanced Certificate, Branch I (Vocal Music): Difficult sight tests, analysis of harmony, elements of musical composition, musical form, expression, voice training, and ear exercises; fee, £1 1s. Advanced Certificate, Branch II. (Musical Composition): like Branch I., save that a higher examination in harmony and musical composition is substituted for singing; fee, £1 1s. Advanced Certificate, Branch III. (Solo-singing): like Branch I., with the following special tests: (*a*) Sing two prepared pieces of music, one in the ballad style, and one in the classical style; the standard adopted is that of a fair professional singer; (*b*) Mark for expression and phrasing a test sent from the College, and answer questions thereon; (*c*) Write answers to questions on the voice, and the use of the Registers; fee, £1 15s. Advanced Certificate, Branch IV.



(Orchestration): like Branch I, with knowledge of orchestral instruments, and ability to arrange music for a band or full orchestra; fee, £1 1s. Advanced Certificate, Branch V. (Pianoforte, Harmonium, or Organ): like Branch I., with tests in playing as follows: Piano, two prepared pieces, sight-playing with expression (Tonic Sol-fa or Staff), transposition, theory, technique, sight-playing (Tonic Sol-fa). Organ, like piano, and in addition questions on stops and their combination, effect and general character of the instrument, and playing with an independent pedal part. Harmonium, like organ, with omission of independent pedal part; fee, £1 15s. Advanced Theory Certificate: English composition and elocution; acoustics, in its bearing on harmony and musical instruments; and musical history and literature; fee, 2s. 6d. for each of the three divisions. Any one who succeeds in obtaining this certificate, which also implies the possession of an Advanced Certificate, may become a "Graduate of the Tonic Sol-fa College (G.T.S.C.) A "Fellow of the Tonic Sol-fa College" (F.T.S.C.), is one who holds the Advanced Certificate in Branch II. and in two other branches, with the Advanced Theory Certificate. This is the highest diploma of the College.

Besides the above examinations, which have reference to the College titles of Associate, Member, Graduate, and Fellow, there are a few others which must receive brief notice. School Teachers' Music Certificate: Memory of tune; modulator pointing; singing from the modulator and at sight; ear and time tests; questions on musical theory, notation, the order and manner of teaching the Tonic Sol-fa method, &c.; fee, 7s. 6d. Candidates for this examination are not required to hold any other certificate of the College. Licentiate of the College: Theory and practice of teaching, including a lesson given by the candidate to an ordinary singing class, in the presence of an appointed visitor. A Licentiate must also hold the



Advanced Certificate, Branch I., and the Advanced Theory Certificate; fee, £1. English Composition: Exercises taken from Morrison's *Text-Book of English Composition*, divided into two stages, Elementary and Intermediate; fee, 2s. each stage. Acoustics: Sound waves, formation of the scale, vibration numbers, vibration fractions, resonators, musical quality, partials, harmonics, organ pipes (stopped and open), beats, clangs, overtones, &c.; divided into two stages, Elementary and Intermediate; fee, 2s. each stage. Theory of Teaching: founded on the *Teacher's Manual*; fee 2s. 6d. Art of Fingering the Harmonium: founded on *Harmony Player*; fee, 2s. Musical History and Literature: Growth of harmony, musical form, the great composers and their works, English composers and their works, and general questions on musical systems, instruments, &c.; fee, 2s. 6d. Instrumental Certificates: Elementary tests of memory, tune, time, sight-playing, and fingering; fee, 6d. The instruments include violin, viola, violoncello, double bass, reed instruments and flutes, brass instruments, and harmonium. In some of the above cases, which it is not necessary to particularise here, Honourable Mention is given, when an additional registration fee of 1s. is charged. The College appoints Visiting Examiners for the purpose of conducting examinations at training colleges, high schools, ladies' colleges, public elementary schools, and other institutions and classes.

#### COLLEGE OF ORGANISTS.

Examinations for Associateship and Fellowship are held half-yearly, at Midsummer and Christmas. Candidates for the Certificate of an Associate (A.C.O.), must pass the following tests. At the Instrument: Performance of a previously prepared piece; reading a hymn-tune at sight; the same tune transposed—the new keys named

by the examiners, and a figured bass harmonised at sight. Paper Work: Harmonising of a melody in four parts; harmonising of a figured bass; simple counterpoints, up to four parts; modulation to or from given keys or chords; fugal answer; general knowledge, including structure of the organ, combination and contrasting of the various registers, chief causes of casual derangements of mechanism, form in musical composition, the orchestra, musical history, harmony, acoustics, and other branches of musical knowledge. Candidates for the Certificate of a Fellow (F.C.O.), must pass the following tests. At the Instrument: Performance of a previously prepared piece; reading a specially written fragment of organ music at sight; performance of a chant (the candidate is allowed to choose between an Anglican and a Gregorian), as if accompanying a given Canticle or Psalm; extemporising on a given musical phrase; harmonising a melody at sight; and playing from vocal score with the proper clefs. Paper Work: Harmonising of a melody in four parts; harmonising of an unfigured bass or a ground bass; counterpoints of various kinds; scoring for orchestra; fugal exposition in four parts; and general knowledge in the same subjects as specified in the Associate's examination, but with questions of a more advanced character. All candidates must become members of the College. The fees are: Member's Annual Subscription, £1 1s.; examination fee, £2 2s. A candidate who fails may present himself at the examination next ensuing without additional fee. On obtaining a diploma, a further fee of £2 2s. is payable. Candidates must obtain the certificate of an Associate before they are allowed to enter for that of a Fellow. Candidates who, though not succeeding in the whole examination, may yet have acquitted themselves to the satisfaction of the examiners, either at the organ or with their paper work may, on re-examination, be

exempted from that part of the syllabus. Graduates in music of the Universities of Oxford, Cambridge, London, or Dublin, or of the Royal University of Ireland, are exempt from paper work, and may present themselves as candidates for Fellowship without previously becoming Associates, but in this case they will be required to perform an organ piece, to transpose at sight, and to read from a figured bass at the keyboard, in addition to the ordinary tests. Ladies and foreigners are eligible for examination. Members of the College may undergo an optional preliminary examination through the post, founded on the papers of the previous examination, the fee for which is half-a-guinea. Members, not holding diplomas of the College, may be examined by Fellows of the College residing in their own localities, in accordance with a scheme drawn up by the Council, in view of furnishing forms of recommendation as to abilities and skill.

#### TRINITY COLLEGE.

Local examinations in musical knowledge are held at various centres in the United Kingdom and the British Colonies, early in June and December of each year. The following is the list of subjects at these examinations. Junior Division (Pass section) : Bass and treble clefs; major and minor scales; signatures; diatonic intervals; time; measures; marks and words of expression; speed and manipulation. Junior Division (Honours section) : More difficult exercises in the subjects of the Pass section, and in addition, the C clef in its various positions; transposition; chromatic intervals; inversion of intervals; adding signatures and bass to a melody; and musical history, confined to a period previously announced (the period will be 1750 to 1850 at the examination held in June, 1888). Senior Division (Pass section) : Adding two or three parts to melody or bass; inner part or parts to given melody and bass; two or three

parts to a figured bass ; knowledge of common chords and dom. 7ths, and their inversions ; musical history (same period as in the Junior examination). Senior Division (Honours section) : Harmonisation of melodies and figured basses in open score, with the proper clefs ; melodic and harmonic sequences ; discords ; two-part Counterpoint. Candidates may take their choice of entering for the Senior or Junior Division without consideration of age, but are not allowed to enter for both divisions on the same occasion. Candidates over sixteen years of age do not receive a certificate in the Honours section of the Junior division, but have only a private report of their work. Candidates may enter for Honours without having previously taken a certificate in the Pass section, but cannot obtain a Pass Certificate upon the Honours paper. The proportion of marks necessary to obtain a certificate is : 60 per cent. in the Pass sections, and 75 per cent. in the Honours sections. Fees : Senior, Pass or Honours 10s. 6d., both together 15s. ; Junior, Pass or Honours 6s., both together 10s. 6d.

Local examinations in instrumental and vocal music are held at any centre in the United Kingdom where a sufficient number of candidates can be obtained. Local centres may be visited by the examiner at any time. The regulations with regard to these examinations are as follows. Pianoforte — Primary division : Previously selected solo ; major scales in octaves from memory ; three studies from an approved set ; and rudiments of music. Junior division : Previously selected solo ; easy sight-reading ; major and minor scales in octaves from memory ; three studies from an approved set ; grammar of music ; phrasing ; fingering, &c. Senior division : Previously selected solo ; sight-reading ; major scales in octaves, 3rds, 6ths, and 10ths ; minor scales in octaves ; all scales throughout the keyboard and from memory ; three studies from approved set ; grammar of music,



intervals, phrasing, fingering, and form of the selected piece. Organ or Harmonium — Senior and Junior divisions: Requirements are, as far as possible, similar to the above. Pianoforte Duet-playing—Junior division: Previously selected duet; elementary sight-reading; other requirements like Junior Pianoforte. Senior division: Previously selected duet; sight-reading of a duet; other requirements like Senior Pianoforte. Candidates must be prepared to take either the *Primo* or *Secondo* in the selected duet. Singing—Junior division: Previously selected solo; sight-singing; vocal exercises; major and minor scales; and rudiments of music. Senior division: Previously selected solo; sight-singing; study from approved set; major and minor scales; grammar of music; phrasing; voice production; and management of breath. Candidates must provide their own accompanist. Violin or other Orchestral Instrument—Junior division: Previously selected solo; sight-reading; approved exercises; major and minor scales; and rudiments of music. Senior division: Previously selected solo; sight-reading; study from approved set; major and minor scales; grammar of music; phrasing; fingering, &c. Candidates must provide their own accompanist. A Pass is gained with 60 per cent. of the total number of marks, whilst for Honours 80 per cent. is required, but no one is allowed to pass who does not give a satisfactory performance of the selected piece, however well the other parts of the examination may have been done. Honours are not given in the Primary division. Fees: Duet Playing, £1 11s. 6d. for both candidates; other subjects, £1 1s. for each candidate.

Higher examinations in Practical Music are held in January and July at the College, of which the following is a list of subjects. Pianoforte: Performance of two prepared pieces from official list; one of the 48 preludes and fugues of Bach; sight-reading; accompanying the

voice ; transposition at sight ; grammar of music, including elementary harmony ; and form, with especial reference to the pieces played. The Organ is similar, with the addition of sight-reading from a four-part vocal score, in the proper clefs. Singing : Performance of two selected solos ; sight-singing ; voice production and training ; grammar of music, including elementary harmony ; and form, especially of the pieces performed. Violin : performance of two prepared pieces ; sight-reading ; grammar of music, including elementary harmony ; and form, especially of the pieces performed. Other orchestral instruments have conditions similar to those for the violin. Fee, in each case, £2 2s. The proportion of marks for a Pass is 60 per cent., whilst 80 per cent. is required for Honours, a satisfactory performance of the selected solos being, in every case, essential.

Higher examinations in Musical Theory are held in January and July at the College, of which the following are the subjects. Harmony : a practical knowledge of chords and chord-relationship ; harmonising a figured bass ; harmonising of melodies ; five-part writing is required for Honours, and four-part writing for a Pass. Counterpoint : Thorough knowledge of the rules of simple counterpoint ; counterpoint up to four parts for Pass, and five parts for Honours. Form and Instrumentation : Scoring for orchestra, and arranging for a keyboard instrument from full score. Choir Training : Cultivation of boys' and other voices ; balancing of vocal parts ; pointing of psalms ; methods of chanting ; knowledge of anthem and service music, &c. Candidates must obtain 60 per cent. of the marks for a Pass, and 80 per cent. for Honours.

Candidates for the diplomas of Associate and Licentiate in Music must first matriculate. To do this, they are required to pass an examination of an elementary character, in the subjects of an ordinary education. The

requirements for the diploma of Associate are as follows. Preliminary division :—Choir Training, construction of the vocal and aural organs, or elementary acoustics ; and musical history. Pass division : Harmony in not more than four parts ; counterpoint in not more than three parts, and *vivâ voce* on the same subjects. Sixty per cent. of marks must be gained for harmony, and 60 per cent. for the whole examination. Candidates may enter for the Preliminary examination alone, or for both divisions at the same time. Those who pass in the Preliminary division only may enter for the Pass division on any subsequent occasion. A graduate in music of any British University may, on satisfying the examiners in choir training or vocal and aural physiology, pass at once to the position of Licentiate. All others must hold the diploma of Associate, and pass an examination in the following subjects : Further examination in arts ; harmony in not more than five parts ; counterpoint in not more than five parts ; double counterpoint ; imitation, canon, fugue, form, and instrumentation. Sixty per cent. of marks must be gained for harmony, and 60 per cent. for the whole examination. Fees : Matriculation, 10s. 6d. ; further arts, £1 1s., or both taken together, £1 1s. ; Associate (A.Mus. T.C.L.), £2 2s. ; Preliminary division only, £1 1s. ; Licentiate (L.Mus. T.C.L.), £3 3s. ; further Arts and L.Mus together, £3 3s. Candidates for Associateship who are unsuccessful, or fail to present themselves, may be admitted to the next succeeding examination for £1 1s. ; and candidates for Licentiateship may have the same privilege for £1 11s. 6d.

#### NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

The Council of this Society have instituted examinations in the theory and practice of music, for which they claim the following advantages. All teachers at a particular centre are on a perfect equality to the public



on the one hand, and to the examining body on the other hand. The equality results from the fact that the Society does not appoint Local Representatives, all arrangements being made through the General Secretary's office. In every case two examiners are appointed, and thereby a one-sided opinion is avoided. No one examines candidates living in his own section of the Society; that is, in the district where he resides. Candidates are known to the examiners by their registration numbers only. The fees for examination are: Preliminary (Theoretical), 7s. 6d. (Practical), 10s. 6d.; Elementary (Theoretical), 10s. 6d., (Practical), 12s. 6d.; Intermediate, 15s.; Advanced, £1 1s.; Professional, £2 2s. Any candidate who is unavoidably prevented from attending an examination, will be admitted on any future occasion for an additional half-fee. Members of the Society and Principals of Schools who enter ten or more candidates receive an allowance of 10 per cent. of the fees. The per-centages of marks which a candidate must gain are: for a Pass, 60 per cent.; for Second Class Honours, 75 per cent.; and for First Class Honours, 90 per cent.

The Theoretical examinations of the Society are held annually, on the third Saturday in June, and the names of candidates must be sent to the General Secretary, together with their fees, before May 15th. The papers are set from a book of examination questions which has been issued by the Society. The reason for this departure from the usual plan is that the eccentric and obscure phraseology which disfigures many examination papers, and which is only calculated to confuse the candidates without in any way testing their knowledge, is thereby avoided. It may be remarked that the plan of setting examination papers which are compiled from a previously issued series of questions, has been successfully employed by the Tonic Sol-fa College for many years. The topics required for the various grades of examination in Musical Theory of



the National Society of Professional Musicians are as follows. Preliminary : Signs and terms ; rhythmic pulsations ; pitch of notes and clef transpositions ; time (measure) ; scales and keys ; and intervals. Elementary : signs and terms ; rhythmic pulsations ; pitch of notes and clef transpositions ; time (measure) ; scales and keys ; intervals ; chromatic passages ; enharmonic changes ; transposition ; harmony to the dom. 7th, with figured basses to fill up, and melodies to harmonise. Intermediate : Time (measure) ; scales and keys ; intervals ; chromatic passages ; enharmonic changes ; transposition ; harmony, including 9ths and suspensions, with figured basses to fill up, and melodies to harmonise ; and to take a melody composed of equal notes (crotchets), transpose it an octave lower into the tenor clef, and "add one part above the same in quavers," the quotation being a euphemistic way of telling the candidate to write a hybrid sort of counterpoint of the second species. Advanced : time (measure) ; chromatic passages ; enharmonic changes ; transposition ; abstruse harmony, including 11ths, 13ths, chromatic discords, modulation with figured basses to fill up, and melodies to harmonise ; and to take a melody composed of equal notes (crotchets), transpose it an octave lower in the tenor stave, and write above the same : (*a*) two higher parts in quavers, (*b*) one upper part in crotchets, and one in quavers. Professional : Write a movement for vocal or instrumental solo, or four-part chorus, with orchestral accompaniment ; if this is accepted, then fugal exposition ; formation of *stretti* ; original five-part writing ; to add three parts in strict or free counterpoint to a given subject in the tenor, the bass being in the 4th, the alto in the 2nd, and the treble in the 3rd species.

Practical Examinations.—The following are the requirements in Piano Playing. Preliminary : Signs and terms ; finger exercises ; major scales in octaves to the extent

of two octaves (four notes being included within one beat of the metronome set at 60), simple ear test, and a prepared piece selected from the official list. Elementary: Signs and terms; time (measure); scales and keys; rhythmic pulsations (played); finger exercises; major and harmonic minor scales in octaves to the extent of four octaves (four notes being included within one beat of the metronome set at 72), simple ear test, and a prepared piece from the official list. Intermediate: Intervals; rhythmic pulsations (played); finger exercises; major scales in octaves, 3rds, and 6ths throughout the keyboard, together with the minor scales (arbitrary or harmonic) in octaves, and the chromatic scale commencing from any note (four notes being included within one beat of the metronome set at 100); arpeggios of common chords and their inversions (four notes being included within one beat of the metronome set at 88); naming by ear of a simple diatonic interval from middle C upwards, the notes of which are to be struck successively by the examiner; sight-reading of sixteen bars of similar difficulty to the prepared pieces of the Elementary grade; and prepared piece. Advanced: Chromatic passages; enharmonic changes; transposition; rhythmic pulsations (played); all scales in octaves, 3rds, and 6ths in similar and contrary motion (four notes being included within one beat of the metronome set at 126); arpeggios of the dom. 7th at the same speed as the scales; naming by ear any simple diatonic interval, from middle C upwards, the notes of which are to be struck simultaneously by the examiner; sight-reading of music of similar difficulty to the prepared pieces of the Intermediate grade; studies from Pauer's *New Gradus ad Parnassum* (Augener); and a prepared piece. Professional diploma (the candidate must have obtained the Society's Advanced Theoretical Certificate): Describe rhythmic pulsations played by the examiners; play scales in every position in similar and contrary motion, and in octaves

and thirds with two notes for each hand (in the first case four notes being included within one beat of the metronome set at 144, and in the second at 80); play arpeggios of dom. and dim. 7ths (four notes being included within one beat of the metronome set at 132); Describe by ear the arrangement, if not the actual notes of consonant triads or chords of the 7th played by the examiner; Transpose sixteen bars of music of similar difficulty to the prepared pieces of the Elementary grade; form; studies from Pauer's *New Gradus ad Parnassum* (Augener); and a prepared piece.

The requirements in the other branches of practical music are similar to the above, and so do not require any detailed notice here. They include singing, organ playing, and playing upon the violin and other orchestral instruments. Parenthetically, it may be mentioned that there is no Preliminary grade in organ playing. Further information on the above points may be obtained from the General Secretary of the Society, Mr. E. Chadfield, 49, Friar Gate, Derby.

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Before closing this chapter, it will be advisable to give a short account of the musical requirements of some of the local examinations which are mainly devoted to literary and scientific subjects. In the Cambridge Higher Local Examinations, Group F. is devoted to music; the syllabus, so far as it relates to this subject, being as follows:—(1.) Grammar of music [the paper in this subject will include questions intended to test the candidate's power of giving intelligent instruction in singing, the piano, or the organ]. (2.) Systems of musical notation. (3.) Harmonising a hymn-tune, and adding parts to a simple figured bass. (4.) Counterpoint of the first species, up to four parts. (5.) Form in music. (6.) Analysis of a previously announced work [for June,



1888, this is Mozart's Sonata, No. 14—No. 395 of the *Musical Pantheon*, London: Enoch]. (7.) For candidates for Class I. and Class II. only. Acoustics: Loudness, pitch, and quality of musical sounds, and the essential mechanism of the principal musical instruments. Works recommended for this examination: Banister's *Music*, chaps. I—XXVI; Macfarren's *Rudiments of Harmony*, chaps. I—XI; Macfarren's *Counterpoint*, chaps. I—V; Article "Form" in Grove's *Dictionary*; Taylor's *Sound and Music*, chaps. I—V. Cambridge Senior Local Examination: Notation, scales, clefs, keys, intervals, time, marks and terms employed in music, cadences, triads and chords of the seventh and their inversions, single suspensions, and rhythmical phrasing. Exercises will be set (on the above chords) in not more than four parts, in which the highest or the lowest part will be given. Cambridge Junior Local Examination: Notation, scales, clefs, keys, intervals, time, marks and terms employed in music, and cadences. Exercises will be set in not more than four parts on triads and their inversions, in which the highest or the lowest part, or both, will be given.

Oxford Junior Local Examination: Notation, intervals, scales, time, rhythm, signs and marks of expression, the common chord and its inversions, the dom. 7th and its inversions. A short and simple figured bass may be given to be harmonised in accordance with elementary rules. Oxford Senior Local Examination: In addition to a thorough knowledge of the subjects prescribed for junior candidates, the seniors must show an acquaintance with the chords of the added ninth and minor ninth, and their inversions, and must be able to harmonise a figured bass introducing these chords. They may be called upon to add three parts to a given melody.

The examinations for the L.L.A. Certificate of the University of St. Andrew's include "The Theory and



History of Music," the following being the official regulations relating to this subject. Pass section—Harmony: Goss's *Introduction to Harmony and Thorough Bass*; Macfarren's *Rudiments of Harmony*; and article, "Harmony," in Grove's *Dictionary*. Counterpoint: Cherubini's *Counterpoint and Fugue*; Bridge's *Counterpoint and Double Counterpoint*; and Macfarren's *Counterpoint*. Form and Composition: Stainer's *Composition*; and article, "Form," in Grove's *Dictionary*. Instrumentation: Berlioz's *Treatise on Modern Instrumentation and Orchestration*; and Prout's *Instrumentation*. History of the opera and the oratorio: articles on "Opera," "Oratorio," and "Schools of Music" from Grove's *Dictionary*. The works named in the Honours section are identical with the above.]

The Pupils' Examinations of the College of Preceptors are held at Midsummer and Christmas, and include Theory of music as one of their subjects. No official information is given as to the amount of knowledge required from the candidates, but it may be taken for granted that a fair acquaintance with such matters as keys, scales, time, and intervals will ensure a Pass, whilst harmony up to and including suspensions and the dom. 7th would be necessary for Honours. The figured bass with which each examination paper concludes is sometimes unnecessarily complicated, and the harmonies which it indicates are, many of them, very crude. This arises from the fact that the examiner usually takes a melody from an earlier part of the paper, and turns it into a bass. It is obvious that this cannot always be done with the happiest results. Occasionally eccentricities of diction appear, which cannot fail to be disconcerting to the boys and girls whose knowledge they are supposed to test. Here is a choice specimen, culled from the paper set at Midsummer, 1887:—"Everybody has played more or less music by the composer whose name stands above;

most of us have mispronounced his name, which is *Charles Cherny* in English; can anybody give a few particulars of his life, or the names of a few of his greatest pupils?" It is, perhaps, needless to say that the name which "stands above" in the paper is Czerny. It would be interesting to know how many marks were assigned to this question, and in what way it may be considered to be of any value to young musical students.

## CHAPTER XX.

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### TEXT-BOOKS FOR PROFESSIONAL EXAMINATIONS.

THE young teacher desiring an academical qualification, or the student who is preparing himself to enter the profession, and who, for that purpose, intends to present himself at one of the professional examinations described in the last chapter, will, in addition to such information as is therein contained, require to have his studies intelligently directed. This can be done in several ways. He may go to that teacher, living within a reasonable distance of his home, who has the reputation of being the most learned and profound theorist in his district, and take lessons directly preparing for the degree or diploma which he or his tutor most favours. Or, if the circumstances do not admit of that course being pursued, as for instance, there being no teacher of sufficient merit in the district, he may go farther afield, and obtain lessons through the post. In either of these ways he may accomplish his object, and at the same time throw away a good deal of money which, if he is a young, struggling professional man, he can ill spare. It may, however, be remarked that, judging from the keen competition exhibited in the advertising columns of the musical papers, lessons through the post ought to be obtained very cheaply, especially from the younger men. It is



quite obvious that a young graduate, who has only just begun to advertise, and who desires to make a reputation as a teacher through the post, will take more trouble over his lessons than an older man who considers that he has an established reputation. Also it may be taken for granted that the young graduate is a safe "coach" for the examinations of his own University, from the fact of having passed them himself quite recently; in the language of the youth of this age, "he knows the ropes." Although some students take lessons through the post, they will be quite ready to admit that such a course is, after all, only a makeshift, and cannot be compared for a moment with good oral teaching.

But it is quite possible for a student to succeed in passing the highest musical examinations open to him without ever calling in to his aid the services of a teacher. Some students are compelled to dispense with such aid by reason of its cost; they really cannot afford such a luxury. For it must be conceded that instruction of this kind is mainly a luxury, and that the chief value of a teacher to an intelligent student is when his services are utilised in metaphorically "helping a lame dog over a stile." Some students would scorn to avail themselves of ignominious helping of this kind, and prefer to employ their own powers of research. Such a course seems to involve a considerable waste of time, but this is only apparent, and it is more than counterbalanced by the mental discipline which it involves, as well as the additional information which will surely be gained. Here is an example illustrative of this assertion. A student, who is preparing for an important examination, desires to know any instances of the employment of an exceptional key for the second subject of a "first movement." His teacher, if he has one, gives such examples as he happens to know; they are carefully memorised by the pupil, and possibly forgotten when the important occasion



arrives. A very short space of time has sufficed for the imparting of this knowledge, and the advantage appears to be all on the side of formal lessons. Another student has several treatises on "Form," he searches through them for every allusion to the second subject, and abstracts all the information he desires. He will also take careful note of any casual mention which he may meet with in works devoted to other branches of musical study, as, for example, at the end of Macfarren's "Six Lectures on Harmony." A much longer time is consumed than in the first instance, but the net gain in knowledge of other points, as well as of that immediately under consideration, more than counterbalances for what appears, at a first glance, to be wasted energy. Again, a third student prefers to gain his information at first hand, and so proceeds to make an independent investigation of the works of the great composers. The amount of time which he may employ in this manner will, of course, be very great, extending over months and years, but the information of various kinds which he will acquire during this process is of too great value to be easily estimated. More than that, he is taking the very best means for becoming, in the highest sense of the word, a musician. Given the requisite amount of time, the earnest, intelligent student will make more solid and lasting progress by the study of first-rate text-books, than by engaging the assistance of a second- or third-rate teacher. What the student wants is the ideas of the leaders in musical thought, and he ought to be quite as capable of abstracting the desired knowledge from their works as his teacher is; for if he has been trained to think whilst he was a school-boy, that discipline should enable him to take up any subject which may strike his fancy in after-life. For the benefit of such solitary students as have been described, the following remarks, having reference to the more prominent text-books which are used in preparing

for degree and diploma examinations, are offered. They must be considered as suggestions only, and not as, in any sense of the term, exhaustive of the subject.

It is, of course, quite obvious that no choice is left to the student in cases where certain text-books are prescribed in the syllabus of an examination. Whatever his predilections may be on the subject, however much he may be opposed to the particular theories enunciated in these text-books, there is really no hardship in asking him to smother his own feelings, and to accept every condition attached to the examination. Or, it may happen that, whilst no text-books are recommended, the examiner has expounded his own views in a volume, which the student must procure if he wishes to ensure his success. Some persons will say that such a state of things is very unfair, and will indulge their feelings in a sneer, spoken or implied. But that seems rather absurd. If a text-book is good of its kind, why should it be rejected because some one does not admire certain theoretical considerations which it contains? If it is granted that the writer of the text-book is one of the leaders of the profession, the work cannot fail to be of value ; and it is surely advisable that both examiner and examinee should employ the same terminology, with identical meanings. For example, where is the hardship of a student being compelled to treat the chromatic scale in accordance with the peculiar tenets of the Day theory, if he is well aware that his examiner is an enthusiastic advocate of that theory? Even assuming that the candidate is strongly opposed to the doctrines propounded by the late Dr. Day, he would never be so absurd, even in thought, as to suggest that his examiner had better defer to him in the matter. Supposing that anyone should desire to gain some of the academical distinctions connected with the Tonic Sol-fa College, he would not dream of running counter to the suggestions of the officials of the College with

respect to the text-books he had better employ. If he should object to any of the devices contained in these books, as, for instance, the plan of chord-naming, it would be quite obvious that his desire for the distinctions of the Tonic Sol-fa College was the reverse of strong, or else that he was a very foolish person. Should he venture to air his objections in the presence of one of the officials of the College, he might reasonably expect to receive some such rebuke as this: "We are sorry we cannot have the pleasure of granting you a certificate, and we can only advise you to search for some college or university where all your conscientious scruples will be respected; or, failing that, to organise a small college, and grant your own diplomas."

Sometimes an examiner is known to have a strong objection to some particular theory, and it may be reasonably expected that his attitude of opposition will be shown in one or more of his questions. This kind of bias will be quite unconsciously exhibited; no suggestion of prejudice or other unworthy motive being present in the mind of the examiner, but it may always be looked for. The Day theory has come in for a considerable amount of criticism of this kind at one time or another, and a student who anticipates any questions indicating the absurdity of employing the harmonic chord as a basis of modern harmony, or suggesting the anomaly of having different pitches for the same note, will do well to look up the subject from Dr. Day's *Treatise on Harmony*, edited by Sir G. A. Macfarren (London: Harrison). The book is not of any particular value to the practical student, but it is well thought out from the particular standpoint of its author, and will be found interesting by those who are fond of analytical studies. Of course, no one would contend for a single moment that questions of the nature just indicated are of the slightest use to any musician, but, at any rate, they do no harm, and they are quite as valuable



as those amusing enquiries occasionally to be met with in examination papers, which have reference to Greek scales or other obscure matters about which we know absolutely nothing, but which appear to be regarded by some musicians with an affection directly proportional to their uselessness.

In giving a few words of advice as to the text books on harmony which the author deems to be of most value to the student, it will be well to mention first of all that any opinion which may be expressed has not the slightest reference to the peculiar dogmas to be found in those books. Upon whatever theory they may be founded, they must necessarily conform to such usages as are to be met with in the works of the great composers, for if they do not they are utterly useless to the student. Suppose an earnest young searcher after harmonic truth, who has got over the preliminary troubles incident to successions of triads, such as consecutive fifths, and the like, comes across this combination—F, A, C, D, in the key of C. Following “the good old rule, the simple plan,” he calls it a chord of the added sixth. Presently there comes to him a learned professor, who explains to him that all chords are built up in thirds, and that the D, which is presumably added, must be transferred, for theoretical reasons, below the other notes of the chord, and is then called the root. But a still more imposing personage now appears, and characterises this explanation as mere childish trifling with a most important subject. At his request, the young neophyte digs down through line and space, and when he has arrived at the lowest limit of the stave, he is rewarded by the discovery of a previously unsuspected root called G. He is delighted, but has scarcely had time to meditate upon this remarkable discovery when he is accosted by a third mentor, who says: “Dig again, my son, and you will find yet another root, D, which shares equally with G in the production of



the chord. Thus you will see that the analogy between the harmonic and the vegetable kingdoms is not only maintained but strengthened, for this multiplication of roots is typical of the humble potato." A theorist will describe the chord under consideration in accordance with one of the plans referred to above, or possibly in some other way which is utterly unknown to the writer, and after he has completed his explanation, what must he do next? Describe the treatment of the chord, which depends not at all upon the peculiar theory employed, but solely on the usage of the great composers, and this is really all that the student needs. If he has any desire to adopt the tenets of a particular theorist, by all means let him follow his bent, and he will take no harm, provided he remembers that all such things are only means to an end, that end being the power to write music accurately, gracefully, and with facility. So, he may become fascinated with the pseudo-scientific appearance of the Day theory, and may even regret that the positions of the notes in the harmonic chord are not represented by their numerical places in that chord, when the minor 13th would be known as No. 13, whilst the major 13th would obtain a Mont Blanc-like eminence as No. 27. Or, on the other hand, he may prefer to treat chords as he finds them. He will then decline to add other notes so as to conform to a particular theory, and is as sceptical of so-called imaginary roots as if chords were cabbages. But whichever view he may take, he will most assuredly attain success if he works hard.

Candidates for musical degrees at Oxford are officially informed that the text-book prescribed for harmony is the Rev. Sir F. A. G. Ouseley's treatise on that subject, and they would not, of course, be so foolish as to disregard any information so definitely put as that. They will, however, find that other works on the subject will have to be employed as well, if they desire to obtain the requisite

accuracy and facility in their examination work ; the reason for this being the comparatively small number of figured-basses which the book contains. The student who desires to have a thorough training in this direction cannot do better than work through Macfarren's *Rudiments of Harmony* (London : Cramer), which contains a large number of excellently-arranged figured-basses. There is no text-book published in this country which shows so much ingenuity and versatility in the construction of its exercises as the one to which allusion has just been made. The student does not need to accept the theory upon which the book is founded, but he cannot fail to find much that will interest him. The rejection of the chord of the mediant will do him no harm, for he can resume its employment when he emancipates himself from the thralldom of text-books. He will find reason to admire the way in which the notation of the chromatic scale has been so arranged as to justify certain cases of apparent "false relation," and then he will be edified by an inspection of the exceptions to the rules respecting "false relation," which are a plain evidence that, in these cases, the notation of the chromatic scale has failed in its mission. Stainer's *Treatise on Harmony* (London : Novello) contains an excellent selection of figured basses, which can be confidently recommended to the student. They are founded on his own particular theory, but that should present no difficulties to the intelligent student. There is, in fact, a considerable amount of interest to be derived from an observation of the various ways in which theorists justify any particular progression. Richter's *Treatise on Harmony* (London : Cramer), is a sound, useful book, for its author was always most workmanlike and conscientious in all he attempted. Of Goss's *Harmony and Thoroughbass* (London : Cramer), it is impossible to speak too highly. One marked feature of this book is the elegance of the figured basses which it contains, a striking exemplification

of the fact that its author was always anxious to be scholarly, and to cultivate a pure style. The young student who works from Goss's book, and does not content himself with merely aiming at accuracy in filling up the figured-basses, but endeavours to enter into the author's meaning, will assuredly be rewarded for his extra toil by the acquisition of a more musicianly style of writing. To sum up all then in a few words, the student should work his way steadily and conscientiously through Goss, Richter, or Stainer (preferably the first), and then proceed to the more difficult work to be found in Macfarren. After that, he would do well to work through a few suitable examination papers, and finish off with some of the more abstruse figured-basses in the *Examination Book* of the National Society of Professional Musicians (London: Novello). Many of these latter are veritable harmonic nightmares, and remind one of the terribly-involved and blood-curdling mysteries of that erratic genius, E. A. Poe. A student who can work them with facility need not be afraid of anything that may reasonably be expected in an examination paper. Banister's *Music* (London: George Bell), is scarcely suited for professional students. The figured basses which it contains are too limited in scope, and they, as well as the melodies to be harmonised, are of anything but an interesting character.

The filling up of figured basses is an excellent discipline, but it labours under one very serious drawback. It has always a tendency to make part-writing of too stiff and formal a character, and although the student may be well aware of this danger, he will find that his best endeavours scarcely enable him to avoid it. One very useful means to this end is the employment of Stainer's primer on *Composition* (London: Novello), a most excellent work, which treats the subject from what, to the majority of students, is quite a new standpoint. The construction exercises of the *Commonplaces of Music* (London: Curwen), are of



immense service in training the pupil to avoid that cast-iron rigidity in part-writing to which allusion has just been made, and the same remark also applies to *How to Observe Harmony* (London: Curwen), which presents the subject upon which it treats in a novel and interesting manner. Much excellent matter can be found in the first volume of Czerny's *School of Composition* (London: Robert Cocks), and it is to be regretted that the book is not published in a handier form, and at a cheaper rate.

A very few words will suffice to say all that is necessary with respect to the study of Counterpoint. Where this subject is expected to be treated in what may be termed its pure, unadulterated form, the choice of text-books practically lies between those of Albrechtsberger, Cherubini, and Ouseley; the two former being published by Novello and Robert Cocks, and the latter by Macmillan. Of the three, there is no doubt that Ouseley's *Counterpoint* is to be preferred. Albrechtsberger is very tedious, as also in a somewhat lesser degree is Cherubini. Ouseley's work is based upon that of Cherubini, and a comparison of the two clearly shows the superiority of the former over the latter. By far the most elaborate work on this subject is Macfarren's *Counterpoint* (London: Cambridge Warehouse). It would, however, be scarcely accurate to say that this work teaches Counterpoint on the same lines as the older authorities on the subject, seeing that it contains some modifications that have evidently been suggested by its author's belief in the Day theory. For instance, there is the restriction of one chord to a bar, which cannot (at any rate from ancient usage) be justified in two-part Counterpoint. Then, there is the prohibition of the chord of the mediant, and certain restrictions with respect to the employment of the chord of the supertonic when followed by that of the tonic. These may all be very desirable things, but still they cannot be accepted as having anything to do



with strict Counterpoint. Those who do not desire to study Macfarren's extensive work will find his principles clearly and briefly exemplified in Oakey's *Counterpoint* (London : Curwen). Richter's *Counterpoint* (London : Cramer) is quite useless so far as preparing for examinations is concerned. This arises from the fact that he has rejected the generally accepted classification of species, and allows the use of harmonies which belong to the freer style. Nothing is implied in this statement as to the value of the alterations which Richter has seen fit to make, but they have not yet been accepted by examiners, and consequently should be avoided by those who desire to obtain degrees or diplomas. Several attempts have been made to formulate rules which shall give students the benefit of contrapuntal practice whilst emancipating them from the thralldom of the old effete laws which nobody now regards in actual composition. Whether such efforts are wise is a matter of opinion, and will not be discussed here ; but it may be distinctly affirmed that none of them have so far attained any distinguished success, and that the free counterpoint of the future remains unwritten, or, at any rate, unpublished.

For Canon and Fugue the student may, with advantage, consult the treatises of Ouseley (London : Macmillan), and Richter (London : Cramer). Cherubini's treatment of fugue is most unsatisfactory, especially in that portion which has to do with the form of the answer, and his vague instructions are not helped out by good examples. In this respect Albrechtsberger is to be preferred before Cherubini. By far the most useful book on fugue is the *Primer* by Higgs, published in Novello's series. Every point is amply illustrated by numerous extracts from the compositions of the great masters, and any student who fails to become proficient must be a very dull scholar indeed. The much-vexed question of fugal answer is treated very fully, and the information presented ought to be amply sufficient in guarding the candidate

for a musical degree against failure on this point. It is, however, to be feared that no amount of tuition with respect to fugal answer will compensate for the idiosyncrasies of examiners, and there is no doubt that musicians of the very first rank have occasionally had to suffer mortification because of this fact. Such a one sent in an exercise for the degree of Doctor of Music a few years ago, and to his great dismay and surprise it was rejected. It is unnecessary to go into details as to the reasons assigned for the rejection of the exercise; the only thing that concerns us here is that the answer of a fugue was said to be incorrect; an unpardonable fault in the eyes of some musicians. The candidate was not satisfied with the judgment of his examiner, and appealed to another musician of equally great authority, who said that the subject had been correctly answered. It was, of course, very foolish for the candidate to employ a subject which could, by any possibility, be answered in more than one way, unless he was satisfied that he had fathomed every depth of his examiner's erudition or prejudice on that subject. Here is another case which, like the previous one, may be relied upon as being strictly authentic. A gentleman who is now a distinguished member of the musical profession was, a few years ago, having lessons in composition from one of the best teachers of the day. The question of fugal answer came up, and the pupil produced a number of examples that he had searched out, wherein the strict rules imparted to him by his master had been violated. One after another was condemned until his collection was exhausted, when the pupil pointed out that the last example shown was an extract from one of the teacher's own compositions. These illustrations have been given for two reasons. 1st. To show that whilst the leading principles of fugal answer present nothing which admits of cavil, the smaller details are somewhat vague and indeterminate,

and hence any dogmatism on this point savours of arrogance, and indicates a narrow mind. 2nd. To remind the student that he may easily get out of his depth unless he makes use of that common-sense without which mere knowledge is little more than a mass of useless lumber. One novel feature of Higgs' book is the manner in which he formulates the analysis of a fugue by means of a diagram. It is difficult to see what useful purpose such a diagram can serve, for without a copy of the fugue it is of no value, and with a copy it is quite unnecessary. The time occupied in the construction of a diagram must also be far greater than would be required for marking an analysis on the copy of a fugue, and with no compensating advantages over the latter more usual plan.

Of works which treat of the orchestra, Berlioz's *Modern Instrumentation and Orchestration* (London: Novello), is the one most frequently recommended for examination work, but it is not nearly so serviceable as Prout's primer on *Instrumentation* (London: Novello). Berlioz's book contains much that is both interesting and useful, but it is far too diffuse, and is likewise encumbered with many topics which, for one reason or another, are of not the slightest service. Most of the examples might be considerably abridged, without in the least detracting from their usefulness, and if the book could be condensed to half its present size, its value would be doubled. Of Prout's small work, it is impossible to speak too highly; for, in its clear and accurate descriptions, it displays on every page the hand of one who is not only master of his subject, but who has also the practised skill of the teacher. The student will find interesting examples of the various ways in which a given passage may be scored in Hamilton's *Catechism of the Orchestra* (London: Robert Cocks). Cheap copies of the full scores of many of the standard works can be obtained in the editions of Litolff (London: Enoch), and Peters (London: Augener), the



variety being sufficiently great to obviate the necessity for a student, who cannot afford to spend too much money in this way, purchasing expensive copyright works; at any rate, until he has made a considerable amount of progress.

Besides the use of suitable text-books, there are other plans which the student may adopt when learning orchestration. He may procure a set of band parts, and from them make his own score. In this way, he will derive far more benefit than by the desultory perusal of a large number of printed scores. Through the medium of the minute knowledge thus acquired, he will discover that a great deal of scoring is of a purely routine character, and that much of the rhapsodizing on the "composer's intention" in press notices is utter nonsense. Iconoclasm, such as is indicated in the previous sentence, is nearly always a consequence of the acquirement of exact knowledge, with the result that vague and meaningless generalisations are utterly repugnant to the conscientious student. It must not be supposed from the statement just made that a passage can only be scored in one way, but there is no doubt that any apparent variations in the selection of suitable instruments can be reduced to a very few laws. For instance, Wagner is said to be a master of the art of instrumentation, and undoubtedly such is the fact; but had he, therefore, a large selection of plans in writing for the orchestra? Certainly not; they depend upon a comparatively small number of formulæ. For instance, Wagner frequently gives the melody to the brass, and has a high-pitched accompaniment for the strings. The details of this accompaniment may vary from a simple *tremolo* to a figure such as that remarkable series of cascades for the violins near the end of the overture to *Tannhäuser*, but it is obvious that the principle involved is invariably the same, and that all variations are matters of detail, dependent upon the special circumstances of the



case, such as the character or range of the subject. If a composer decides that he will assign a certain melody to the clarinet, or the horn, or another wind instrument, it is obvious that the character of the accompaniment must be decided by the power of the solo instrument. Suppose the solo is strengthened by being doubled in the unison or the octave above or below with another wind instrument, the accompaniment may be increased in force, or a more striking figure employed in the strings. There may be an infinite variety of details in such accompaniments, but by no means in the generic plans adopted by the composer. So the student will derive most benefit from an observation of the facility and appropriateness with which attractive melodies are treated and contrasted, but with scant reference to their orchestration, and not simply the garb in which they are clothed. When a master of instrumentation fails to observe this dictum in his own compositions, but simply aims to produce what are called "orchestral effects," the result is a work like the overture to *St. John the Baptist*, which does not contain one single bar of decent melody, and is, musically, a very poor thing, although as a scholastic exercise it merits a high place. On the contrary, when a composer evolves a noble and eloquent melody, like the one with which the overture to *Tannhäuser* opens, orchestration worthily takes its place as the hand-maid of music, and embellishes that which would be almost as much admired without its aid. The student will find it a useful exercise to take the pianoforte arrangement of an orchestral work, and make a score in accordance with his own ideas. He will probably find, on comparison with the original, that his treatment differs in many respects from that of the composer; but, after a few attempts with different works, he will discover the truth of what has been said above, namely, that the main features of most scores are pretty much alike, and that a good deal of the variety observed is only in matters of

detail, depending upon the character or pitch of the melodies employed.

It is very desirable that the student should have opportunities for hearing good orchestral performances, and there are many who lament that they are unable, for various reasons, to avail themselves of this desirable means of education as frequently as they would wish. But this is a boon whose value it is not difficult to exaggerate, especially in the case of those who have not prepared themselves for its proper enjoyment. Many a young man takes the score of an orchestral work to a concert, and laboriously peruses it during the performance. But his eyes have probably not wandered far from the first violin part, and his knowledge of the orchestration of the piece is no greater at its conclusion than it was at its commencement. He was not properly prepared for such a task as he had set himself, and so was bound to fail. Wherever the student can hear contrasted qualities of tone, there he may learn the principles of orchestration. So, if he lives in a small town he should endeavour to enlist the services of a violinist and violoncellist. With their aid he may practise the pianoforte trios of the great composers, and so derive much enjoyment as well as promote his musical education. The contrasts which can be obtained from the varied treatment of the bowed instruments and the piano, each in its own idiom, frequently suggest orchestral plans, and the student will find many examples of this in Beethoven's Trios. Even street-music, if there are several kinds of instruments employed, can be made of service in this way. The student should also try his hand at scoring for any local band that will take the trouble to learn his compositions. This will rarely be a full orchestra, and may possibly prove to be some extraordinary combination which will sadly tax his ingenuity to get a satisfactory effect out of it, but it will, for

that very reason, be of very great service to him because of the difficulties which he has had to surmount. Perhaps a band consisting of two flutes and a trombone may be considered an utterly impracticable combination, but it is only a little more absurd than a duet for cornet and double-bass which the writer heard at a high-class concert some years ago. After preliminary work such as has just been described, the student will be quite prepared to derive a considerable amount of benefit from listening to a first-rate orchestra, and a few words of advice bearing on this point will now be given. He should procure a copy of the full score of the work he desires to study, which, by the way, had better not be too long. If he can play from score, so much the better; if not, he should also have a pianoforte arrangement of the work for either two or four hands, the latter preferred if the services of an obliging friend can be secured. By constantly playing over the work in one of the forms just mentioned he should endeavour to familiarise himself with all its salient features both of melody and harmony, and also study the full score until much of the orchestration can be remembered. When he goes to the concert at which the work is to be performed, he should leave his score at home, and trust entirely to his ears. On his arrival home after the concert he should silently peruse his score, if possible, before he goes to bed. In this way much knowledge, of a solid and enduring character, will be obtained, and the student will quickly become master of the art of reading from full-score.

In addition to treatises on canon and fugue, such as have previously been described, the student will require to have books whose chief function is to discuss matters connected with the construction of classic movements of the character of those which are to be found in the sonata. For this purpose, none can be so highly recommended as *The Musician*, by Ridley Prentice (London: Swan

Sonnenschein), and its pre-eminence is due to the following, amongst other reasons. It is carefully graded, commencing with simple movements, and advancing by suitable progressions to those which are more complicated. After the first explanation of a particular kind of movement, the descriptions of any succeeding ones are distinguished for brevity, and hence a large amount of information is condensed into a small compass. Besides the necessary instructions relating to form, many items—historical, biographical, and æsthetic—are presented to the notice of the student, and they cannot fail to enhance his interest in the works analysed. *The Musician* is divided into six grades, of which the earlier ones will probably not be required by the professional student. He would do well to procure the sixth grade, and if he finds that its careful perusal is not successful in enabling him to grasp the subjects presented, he may take up the immediately preceding part. But the whole work is of the most valuable character, and may be studied with advantage by all who are interested in matters connected with the teaching of music. In addition to the above publication, the student will do well to procure Banister's *Lectures on Musical Analysis* (London: George Bell), which are excellently written, and contain much information that cannot fail to be of service to him. The book is enriched with a large number of musical illustrations, extracted from the works of the great masters, which are, in each case, accompanied by clearly written explanations. Pauer's *Musical Forms* (London: Novello), is too fragmentary in character to be of much use to the student, although it may possibly be found of some slight value as a descriptive catalogue, which it much resembles. It is difficult to see what useful purpose the same writer's work, entitled *The Beautiful in Music* (London: Novello), can be made to serve, or to know why it should be included amongst a series of primers whose purpose is, or



ought to be, educational. Students who desire to obtain a musical degree at Oxford will necessarily obtain Ouseley's work on *Form* (London : Macmillan), from the perusal of which they may derive much benefit.

Any student who proposes to enter for an examination which includes musical history (and biography) amongst its subjects, will do well to commence the requisite preparation with Bonavia Hunt's *Concise History of Music* (London : George Bell). A glance through its pages will show that its author has managed to compress a large amount of information within a small compass, and that this result has been obtained by the adoption of a plan of classification, whose distinguishing quality is extreme precision. One of the most interesting features of the book is a series of chronological charts, in which the chief facts of musical history are set out in exact order. Dr. Hunt informs his readers that the idea of these charts was derived from a similar series relating to English history, which had been published by a friend of his. It may, however, be mentioned that charts or diagrams whose arrangement depends upon the chronological order of a series of events, are an essential feature of many systems of mnemonics. A student desiring to make use of one of the charts in Dr. Hunt's work will find it convenient to enlarge it mentally, and then locate its various compartments upon a wall in his study. If he has any skill as a punster, he might turn the names of the composers mentioned in the charts into mental pictures, which could then be placed in their own compartments. For example, the names of the composers given in the decade 1690-99 are Tartini, Durante, Leo, Purcell, Child, Greene, Hasse. It is obvious that they might be represented by mental pictures suggested by the words tart, rant, lion, purse, child, green (colour or village green), donkey; the large square which contains the decade being turned into a village green, with the various objects just named grouped

in proper order. To impress upon the mind the fact that Handel and Bach were born in 1685, it might be useful to locate in the proper compartment a pump with a handle at the back. To the uninitiated, such suggestions may seem absurd, but they can be made to form a vivid means of fixing in the memory of the student the dry facts of history. When what may be termed the framework of musical history has been carefully erected by a thorough study of the work to which allusion has just been made, it may be embellished by items extracted from larger compilations. The best of these are Ritter's *History of Music* (London: Reeves), Hullah's *History of Modern Music* (London: Longmans), and Rockstro's *General History of Music* (London: Sampson Low), and the arrangement of the last work will probably be found most convenient by a student who is preparing for an examination. Macfarren's *Tract on Musical History* (Edinburgh: Black), originally contributed to the last edition of the *Encyclopædia Britannica*, and afterwards amplified and published in a separate form, is of too fragmentary a character to be of much service to the student. It is, like all literary works by the same eminent musician, charmingly written, and will confer much pleasure upon the reader, but its last pages are disfigured by a piece of special pleading on behalf of the Day theory, which is surely out of place in a tract on musical history. That this condemnation is not too emphatic may be inferred from the fact that Beethoven's career occupies two pages of the book, whilst Dr. Day is favoured with five. The most useful feature of this book is a very comprehensive roll of the names of musical composers, performers, theorists, historians, essayists, and instrument makers, with the times and places of their births and deaths. Two other works yet remain to be mentioned, which treat specially on the development of musical art in this country. They are

both written by W. A. Barrett, and are entitled *English Church Composers* (London: Sampson Low), and *English Glees and Part-songs* (London: Longmans). They are probably too exhaustive of the subjects upon which they treat, to be conveniently used when preparing for examinations, and the student will acquire an ample store of information by abstracting their leading facts. They are, however, both useful books, and are likely to become of still greater value as the movement in favour of English music becomes stronger throughout the country.

Tyndall *On Sound* (London: Longmans), the earliest of the treatises on acoustics founded on Helmholtz's discoveries which have been published in this country, yet remains the most fascinating of them all. Any student desiring to obtain a clear insight into the scientific basis of music cannot do better than commence with a careful perusal of Tyndall's work. Its descriptions are popular in style, and they are accompanied by a large number of illustrations, with the result that the reader's interest never flags. After this initiation into the mysteries of acoustics, the student will do well to procure *Sound and Music* by Sedley Taylor (London: Macmillan), or Harris's *Handbook of Acoustics* (London: Curwen). The explanations in Sedley Taylor's work are very clear and logical in form, and for the purposes of self-examination, so essential in the case of solitary students, the very copious table of contents may be usefully employed. By many persons, Harris's work would be preferred for the following reasons. Each chapter is carefully summarised, and a glance at any particular summary enables the student to tell at once whether he is able, from the abstract before him, to fill in the details of the chapter by which it is preceded. Such a summary would usually be preferred to a table of contents. A very large selection of questions will be found at the end of the book, and these cannot fail to be of value to the solitary student.



Besides these, several of the papers in acoustics, set for the musical degrees of the Universities of Cambridge and London, as well as for the diplomas of Trinity College, are given, each question being followed by an appropriate answer. *The Student's Helmholtz*, by J. Broadhouse (London: Reeves), is too disjointed in style to be of much service to the student; this is due to the fact that it consists largely of quotations. The author, in his preface, states his reasons for giving copious extracts from other works; but, whilst they appear anything but conclusive, it would answer no useful purpose to discuss them here. Suffice it to say that such a plan can never be satisfactory to students, for whom Mr. Broadhouse's work is stated to have been compiled, as the necessary toiling through a mass of discursive matter gives a maximum of labour with a minimum of knowledge. The most useful portion of this book is the series of examination questions with which it concludes. Airey *On Sound and Atmospheric Vibrations* (London: Macmillan) is of very little value to a student who has not previously dipped deeply into mathematics. The great work on acoustics is, of course, Helmholtz *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, translated by A. J. Ellis (London: Longmans). It may be read with profit by the student who has mastered one of the smaller works, but would surely never be employed alone by anyone who was preparing for an examination; at any rate, if he wished to ensure success. Large works are frequently a mistake where precision of study is desired, as it is so easy for a solitary student to give equal prominence to secondary matters, and to those which are of primary importance. Curwen's *Tract on Musical Statics* (London: Curwen), the most earnest attempt yet published to reconcile the phenomena of acoustics with the facts of practical music, will be found of interest by those students who have a liking for scientific investigation.



It is not necessary to give a list of works suitable for students preparing for the more advanced examinations in playing or singing, but a few which lie out of the beaten track will receive brief notice. *The Primer of Pianoforte Playing*, by Franklin Taylor (London: Macmillan), is a most excellent work, in which the subject is treated in a truly scientific manner. Pauer's *Pianoforte Primer* (London: Novello), is also a very useful book.

The physiological portion of the singer's art may be studied from *Voice, Song, and Speech*, by Browne and Behnke (London: Sampson Low), or from Behnke's *Mechanism of the Human Voice* (London: Curwen). A. B. Bach's *Principles of Singing* (London: Blackwood), is of too discursive and fragmentary a character to be of much service to the student, and contains besides a considerable amount of matter which is decidedly of secondary importance; as, for instance, the dissertation on acoustics with which the book opens. The vocal exercises to be found at the end of the work are many of them excellent, but they are printed in far too small type to be used comfortably, even when held in the hand. How any one can play the accompaniments from a copy placed on the desk of a piano it is difficult to imagine, especially when the task is complicated by the introduction of many accidentals; it must be terribly trying to the eyes. Vocal articulation is exhaustively treated in *Pronunciation for Singers* (London: Curwen), and *Speech in Song* (London: Novello), both by A. J. Ellis. Of these, the one most to be preferred is the former, as being the most practical in design. One very useful and pleasant means of studying the niceties of English pronunciation, is the practice of Pitman's Phonetic shorthand.

Of books of reference which the student will find useful, the most important is undoubtedly Grove's *Dictionary of Music and Musicians* (London: Macmillan). It is rather an expensive work, and so would be prac-

tically unattainable by many young teachers, but it ought to be found in all public libraries. Of its value to the musician it is impossible to speak too highly, and a glance at the list of contributors is a quite sufficient guarantee for the excellence of the work. Stainer and Barrett's *Dictionary of Musical Terms* (London: Novello), is another useful book, which, from the length of many of its articles, rather partakes of the nature of an Encyclopædia. Amongst these may be named two very brightly written articles, treating on counterpoint and fugue. Of smaller works of the same kind, Kennedy's *Dictionary of Musical Terms* (London: Curwen) will be found of special value from the fact that the pronunciation of all foreign words is given. Baptie's *Dictionary of Musicians* (London: Morley), is a useful work of reference.

Such are some of the works which the student will find useful when preparing for one of the professional musical examinations. It is not claimed that all the worthy books provided for the purpose just named have been included in this chapter; but it is believed that a reliable selection has been made, and that it will be found amply sufficient for all practical purposes.

## CHAPTER XXI.



### THE TEACHER'S ART.

It is much to be feared that the subject which forms the title of this chapter has not received a tithe of the attention which it deserves ; and this, not merely in the musical profession, but amongst all classes of teachers. Of many who profess to give instruction to young people, it may be said that only incidentally can any of their operations be dignified with the name of teaching. Such are those who hear their pupils "say their lessons," who award to them praise or blame, and then set a new task. For instance, a boy is called up to repeat a proposition in Euclid. He has not the least idea of the meaning of the lines and angles which he is supposed to understand, and so has to get up his task by rote, undoubtedly a very dismal as well as useless proceeding. He tries his very best to give a correct rendering of the proposition, but, unfortunately, he gets the letters mixed up in his mind—not, by any means, a difficult thing to do. If the schoolmaster is in an amiable mood, he requests his pupil to look over his work for a short time longer, and then bring it up again. The unfortunate youth desperately tries to fix these elusive letters in his mind, and is once more called up, but in vain, for he stumbles much as he did before. The master says : "Hold out your hand, sir!" gives one, two, three, or more blows with a cane, and thinks that a performance of

this kind is teaching. He would ridicule the idea that it is his duty to try and interest his pupils; and would, in fact, consider that any such suggestion was derogatory to his dignity as a schoolmaster. For he claims to be the master, and treats his pupils as if they were his slaves. What an insult to every intelligent boy and girl in the kingdom! The teacher should be the guide, philosopher, and friend of his pupils, and not their master.

But let it not be supposed that arbitrary conduct such as has just been described cannot be found in the musical profession to-day. Although shorn of some of his ancient glory, the brutal music master is still to be found here and there. He storms and raves, as of yore, if his poor, unfortunate pupil plays a wrong note, and instead of making an earnest effort to rectify the error, he only exhibits his own vile temper. He may even go so far as to say, in his most savage tones, "If you play G sharp in that passage again, I will rap your knuckles." If his pupil is a timid girl, is there any wonder that she is terrified? She tries her best, but the excitement which results from her extreme anxiety to be accurate causes her to fail at the critical moment, and who can be surprised that such is the case? Down comes the master's heavy gold or silver pencil-case upon the pupil's unoffending knuckles; a burst of tears is the result; and, strange to say, all this is called teaching. The master feels that he has done his duty, and would display a large amount of virtuous indignation if anyone should suggest to him that his methods were unfair and unreasonable. He would contend that it is the duty of the pupil to play correctly; that it is equally his duty to see that this is carried out; and that any failure on the part of the pupil must be punished. Of such a one it may be affirmed that he is probably an excellent musician, but has not the least pretension in the world to be called a teacher.

It is very comforting to think that the class of so-called



teachers represented by the brutal music-master is rapidly dying out, and we will earnestly hope that it will speedily become extinct. There are, however, other types, more harmless than the one just described, but afflicted with peculiarities which prevent them from becoming thoroughly efficient as teachers, and who are likely to flourish for a considerable time longer. There is the genius, who loves to display his latest composition to his pupil; or who, with head thrown back, and eyes ecstatically closed, pours out his musical soul in interminable extemporisations on every possible occasion. Romantic young ladies like this kind of thing; it is so delightful to have anything to do with a genius! and they look with awe, mingled with delight, upon their gifted teacher. But they quickly discover that there are serious drawbacks to such pleasures as these; for every performance of the kind described, subtracts a certain amount of time from the music lesson. Consequently, the young lady learns so to guard her language, that her teacher has not the slightest pretext for gaining possession of the coveted music-stool—until the lesson is quite finished. Then there is the other kind of genius, whose sensitive soul cannot tolerate a false note. Should his pupil make a mistake he moans, he groans, or he smites his noble brow with his outstretched palm; or, perchance, with clasped hands raised in agony, he paces the room in a manner suggestive of the peregrinations of a caged lion in a menagerie. It is obvious that anyone who so much admires his own talents will, in exactly the same degree, detract from his powers as a teacher. For the self-abnegation of the teacher must be complete, and he should always do his very best to enter into the thoughts and feelings of his pupils.

There are other teachers whose minds are not occupied with admiration of their musical powers, but who are very solicitous as to their personal adornment. No doubt

this is better than to be slovenly in dress, but it may easily be carried a great deal too far. There is the young dandy, who appears to be always very anxious about the fascinating curl of his exquisite moustache, and who is not satisfied unless the parting of his hair is absolutely faultless. The description of his dress is a task far beyond the powers of the writer, and would require for its adequate presentation the imagery of a first-class poet, allied to the technical knowledge of a fashionable tailor. We will not be too severe with such a one, for a love of personal adornment does not appear to be out of place where the young are concerned ; but what shall be said of an elderly teacher, who desires to obliterate some of those marks which have been traced upon him by the hand of time ? He is very much to be pitied, and in almost as great a degree to be despised. If such a one visits a school where there are a number of intelligent girls, all his tricks of the toilet are quickly discovered, with the result that he is the subject of a considerable amount of ridicule, and it is only reasonable to suppose that a large part of his influence as a teacher will have departed. Some years ago, a teacher of this type visited a large girls' school, in a city which is celebrated for its high-class schools. He had been younger once upon a time, but the ravages of time had at last compelled him to wear a wig. Now, there is nothing derogatory in the use of a wig, if the wearer has no intention of deceiving the general public. But this unfortunate teacher desired to look young, and so, after depositing his hat and overcoat in their usual place in the hall, he would pass his fingers lightly through his hair, as if there was no deception there, and then mount the stairs with a juvenile tread. Some of the girls had observed these little performances, and decided that the teacher should be punished. So they got a piece of string, attached a fish-hook to it, and then carefully angled for the wig. They were successful, for,

as the teacher was preparing to mount the stairs in his usual airy manner, the wig was snatched off the unfortunate possessor's head, and immediately hauled out of sight. No one can justify such conduct, even when the sinners are thoughtless school-girls, but whatever blame attaches to them is very small in amount when compared with that merited by the conduct of a teacher who voluntarily places himself in a position so open to ridicule.

Besides the negative conditions, as they may be termed, which have been indicated, there are various positive qualifications which a teacher must possess if he hopes to be successful in his work. He must have a thorough love for his work. During the most irksome lesson, he must never feel that he will be very thankful when the moment arrives that releases him from what he considers an unpleasant task. He must be thoroughly in sympathy with his pupils, and endeavour, in every possible way, to see all difficulties from their standpoint. He must always magnify the best side of their work, and give them credit for good intentions. If bad work is done, he must rather lay the blame on his own imperfect methods than on his pupils' lack of industry, and consider that he is bound to leave no means untried by which their musical progress may be accelerated. If he undertakes the tuition of any boy or girl, he should feel that this duty is imperative, and must be performed, whatever inconvenience or loss of time may be caused. He ought never to attempt to soothe his conscience by asserting that a pupil does not endeavour to improve, for the most careless boy will try if he considers that it is worth his while; that is to say, if his teacher can make the subject sufficiently attractive. Many years ago, the writer acted for some time as assistant to a successful teacher, who had a large practice. An appointment of this kind is of considerable value to a young man, for it enables him rapidly to gain an amount of experience which, under ordinary circumstances, would



only be acquired by years of painful toil and disappointment. After leaving this appointment, and whilst working up a practice, the writer, when suffering from the vagaries of a refractory boy, used to soliloquise: "Well, if Mr. ——— (the successful teacher just alluded to) had this boy to teach, he could make him get on better than I do." The inference is obvious, and may be commended to the notice of those teachers, young, middle-aged, and old, who too readily let their temper get the better of them; with the result that they blame their pupils rather than themselves for bad work. Of its value to the writer, it would be difficult to give an over-estimate.

If a young teacher heartily accepts the propositions contained in the preceding paragraph he has advanced a considerable distance on the road to efficiency. He would also do well to associate with those whose experience is larger than his own, and in this way the annual conferences of the National Society of Professional Musicians can be made of considerable service. It is not meant by this to insinuate that teachers are more in the habit of "talking shop" than other people, but it is impossible for a large number of men, who are all interested in the same subject to be intimately associated for a few days without many remarks being casually dropped that will prove of value to that young teacher who is wise enough to gather them up. Analogous to this means of obtaining knowledge were the Christmas Meetings of the Tonic Sol-fa College, at which, amongst other things, papers used to be read on plans of teaching, and there can be no doubt that they were very beneficial to the teachers who attended those meetings. To completely equip himself, the young teacher should also study the scientific part of his work, and for this purpose he is earnestly recommended to read and ponder over the pages of the *Teacher's Manual* (London :



Curwen). Of all the educational works written by the late John Curwen, this is the one most admired and valued by the writer, for from its perusal he has derived benefits which it is impossible to gauge too highly. For the guidance of the young teacher the principles of the *Teacher's Manual* will be briefly enumerated here, and he is referred for proof of them to the work itself.

The *Teacher's Manual* commences with a discussion of *method* in teaching, and shows how necessary it is that facts which at first sight appear to be of the most diverse and heterogeneous character should be so grouped as best to display their logical connection. Also, it gives a number of rules that indicate the order in which these facts can most effectively be presented to the pupil; they are as follows. 1st. Let the easy come before the difficult. 2nd. In training the mind, introduce the real and concrete before the ideal or abstract. 3rd. In developing physical skill, teach the elemental before the compound, and do one thing at a time. 4th. Introduce, both for explanation and practice, the common before the uncommon. 5th. Teach the thing before the sign, and when the thing is apprehended attach to it a distinct sign. 6th. Let each step rise out of that which goes before, and lead up to that which comes after. 7th. Call in the understanding to assist the skill at every step. Now, these principles are obviously sound, and would be immediately assented to by all teachers, but are they therefore always strictly followed? By no means, as an example or two will show.

It is obvious that if the principles enunciated in the last paragraph are desirable under all circumstances, they are especially so in the case of young pupils whose minds are almost entirely undeveloped, and every step in an elementary lesson should distinctly illustrate these principles. We will first examine the way in which they

are violated in the average pianoforte instruction-book, and assume the pupil to be a boy whose love for music, if he has any, is yet latent, but whose interest in such matters as cricket and football is of the most enthusiastic character. He is first shown an assemblage of lines which he is told is called a stave, and then a sign which is called the treble clef. He is expected to remember these names, although they do not represent in his mind any rational idea. He is then told, as an isolated fact entirely unconnected with the use of the stave or the clef, that the names of the notes on the lines are E G B D F, and in the spaces F A C E. Immediately he is expected to be able to employ these formulæ unerringly in naming a number of notes indiscriminately placed upon a stave. If the pupil has been peculiarly unfortunate in the choice, by his parents or guardians, of his teacher, he will then have to go through a similar process with the bass clef, and is sincerely to be pitied for having fallen into the hands of one who is so utterly incompetent. So far as our investigation has gone, it may be distinctly affirmed that the method of tuition described has violated every one of the seven rules presented to the reader in the last paragraph. Passing on from the names of the notes on the stave, the boy is introduced to them on the keyboard, and is expected to remember their relative positions under the most trying circumstances. He is then shown a crotchet and a quaver, and told that two of the latter make one of the former, but he can never make use of this knowledge, for there is nothing in the information which he can fix in his mind, and he would be just as likely to say that two crotchets make a quaver, as to give a correct statement. If his teacher was particularly incompetent, he might also expect to hear of such complicated things as semiquavers and demisemiquavers. Lastly, he is told that  $\text{C}$  means common time, by which he is to under-

stand that he is to count four crotchets in a bar, and that  $\times$  represents the thumb, and 1, 2, 3, 4 the fingers. He has now, in the opinion of his teacher, received the necessary amount of information, and is ready to reduce it to practice. He looks at the first note in the exercise, finds out its name from the formulæ E G B D F, F A C E, looks for it on the piano, he is not quite sure that he has got the right note, and so looks at the book again; then he finds the note again, but has to refer to the book for the finger; this he at last puts right, and again refers to the book for the length of the note; finally, he plays the note, probably without the slightest consideration for a correct position of the hand. Each succeeding note is treated in a similar manner, and when the end of the exercise is reached, the pupil has learnt nothing. He is thoroughly discouraged, and does not care to practise. His teacher gets into a rage at what he terms his pupil's carelessness, laziness, and stupidity. Each lesson, instead of being anticipated with pleasure, is looked upon with loathing and aversion by both teacher and pupil. By-and-by, the pupil is found to be playing with considerable ease and fluency, and the teacher thereupon congratulates himself on the efficiency of his methods. But suddenly he experiences a rude awakening, for he discovers that the boy has been doing for himself that which it was his teacher's duty to do for him; he has been simplifying the work. Unfortunately he has, in his ignorance, gone about this in the wrong way, for he has ignored the names of the notes altogether, and played entirely from the fingering! Now, will anyone deny that, after allowing for the idiosyncrasies of particular individuals, this is a fair representation of half the elementary teaching given throughout the country? And, if it cannot be denied, then it is the duty of everyone concerned to endeavour to put an end to so discreditable

a state of things, and to treat teaching in an intelligent and scientific manner.

It will now be desirable to examine a plan for teaching the boy of the last paragraph, in which the seven rules are carefully observed. But, first of all, let us enquire exactly what is the object to be attained by pianoforte instruction? It is that the student may be enabled to play any succession or combination of notes which may reasonably be expected of him, loudly or softly, slowly or quickly, or with any intermediate varieties of force or speed, and all details must be strictly subordinated to this chief object. The proposition enunciated in the last sentence stands for what Mr. Curwen would term the "enlightening fact" in relation to pianoforte instruction, and if it is thoroughly apprehended in all its bearings the teacher need not fear that he will go far wrong in his methods.

And now for the plan. Get the boy to hold his right hand in as good a position as possible, and to strike a note at the teacher's dictation. In no case must the pupil be allowed to search for a note with his eyes, but only through the intelligent direction of his mind. When he can play one note, he must then be asked to play the next to the right or left until facility is obtained in this exercise, usually the work of a very few minutes. When adjoining notes can be struck with ease, alternate notes must be asked for, and this practice must be continued until the five notes included in the natural position of the hand can be struck in any order at the dictation of the teacher. The left hand will be treated in precisely the same manner as the right. The teacher will then test the pupil's ability to distinguish which of two notes struck successively is the higher or lower in pitch, and whether they are adjoining white keys, or are further apart. So far, no names of notes will have been mentioned, but it is advisable that this should now be done. The



pupil who can select any note of five at pleasure, will have no difficulty in mentally associating letter names with them in their correct order. It is, of course, quite unimportant which note is covered by the thumb, but let us assume that, in this case, it is C in the right hand, or G in the left hand. After a few trials, the pupil will have not the least difficulty in playing any of the five notes from C to G, as they may be called for by his teacher. Thereupon, the teacher will write several exercises, each consisting of three or more names of notes, in such varied order as may be deemed desirable, somewhat like the following examples:—

C D E || D E F || E F G || C E D C ||  
E F D C || E G F D C ||

These are to be practised by each hand separately, forwards and backwards, until the next lesson. Now a boy must be very dull indeed if he does not take an interest in any subject which is developed in the manner just described, and it is almost certain that he will have made satisfactory preparation for his next lesson. All the work of the previous occasion is passed in review, with special attention to the position of the hand, and the clear striking of the notes when the pupil's attention is not liable to be confused with other classes of details. At the conclusion of the lesson, further exercises will be written down, of such a nature as to stimulate the pupil's interest. Here are two which would usually have that effect with the kind of pupil whose earliest efforts we are superintending:—

C D E F C D ||  
D E F G D E ||

He plays over the exercises a few times, and is then asked if he can recognise a tune in them. He cannot, and his teacher requests him to wait longer after playing the fourth and sixth notes than in the other parts of the

exercise, and to ensure this being done, he places a suitable mark over each of these longer notes. After two or three attempts, the pupil is able to make the desired pauses; at last his face lights up with a smile of recognition, and he ejaculates, "Over the Garden Wall." Purists will be shocked at the employment of this celebrated composition for educational purposes, but even they would surely not do anything so intensely absurd as to teach a lively boy a well-written piece which would be utterly repugnant to him, when they know very well that an excerpt from the classics of the street is to him the acme of musical delight. He repeats the exercises with animation, for he has discovered that he can, equally with his elder sister, play tunes from notes.

Now, before proceeding to the next stage, let us ask ourselves the question, what has this boy learnt? He can play a definite number of notes at will; he can either sustain them or pass over them quickly; and in doing these things, he is directed by written signs, which are, in his case, equivalent to musical notes. Thus, all the conditions for success are, in a rudimentary form, placed within his grasp, and, if they are faithfully followed up, failure becomes an impossibility.

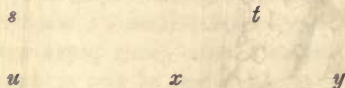
The next step is, obviously, the application of the letter-names to the stave, a task which, if the previous part of the work has been faithfully performed, need present no great difficulties to either teacher or pupil. It will be necessary to show that adjoining fingers represent an upward or downward movement from any line to the next space, or *vice versa*, and that alternate fingers require adjoining lines or spaces. It would be folly to teach the boy any more notes than he will be required to play, at any rate, at first, for they would only introduce an element of confusion into the lesson, which is most undesirable. When the relative positions of notes on the stave have been well studied, with the hand in the natural position,

extensions and contractions will easily be apprehended. If it be deemed desirable that the names of the notes on the stave should be thoroughly memorised, once for all, such study as is required for this purpose should be entirely dissociated from pianoforte practice, otherwise only confusion will result. This can be accomplished in a pleasant and interesting manner by requiring the pupil to write down, in notes, the spelling of a number of words. There is no lack of material for this purpose, as upwards of fifty words, each consisting of three or more letters, can easily be found in a moderate-sized English dictionary. Here are a few of the more striking of these words:—badge, decade, defaced, edged, cabbage.

It is acknowledged that the teaching of time is one of the most difficult tasks included in a music-lesson, and this arises, no doubt, from the literal meaning of the signs employed not being separated from what may be termed the working formula of the pupil. For instance, what an amount of trouble is entailed in a first attempt to master the intricacies of alternately-placed dotted quavers and semi-quavers. The pupil knows quite well that the dotted quaver occupies three-fourths, and the semi-quaver one-fourth of a beat, but is constantly equalising the values of the two notes by lengthening the latter or shortening the former, and all this is a direct consequence of the lack of a good working formula. This will be found in a mental re-arrangement of the notes, whereby each semi-quaver is dissociated from the beat to which it really belongs, and tacked on to the immediately following dotted quaver. The pupil will then be told to strike the first semi-quaver, and immediately follow it with the next dotted quaver. He will also be required to wait, perhaps for an abnormal length of time, on the latter note, and the repetition of this performance with every succeeding combination of semi-quaver and dotted quaver must be insisted upon. The exact difference in value between the

two notes need not be mentioned, for that is a matter which will easily adjust itself afterwards—when the working formula is thoroughly mastered.

Another difficulty in time that is frequently to be met with, occurs when two equal notes in one hand have to be played in the time of three equal notes in the other hand. For convenience of reference, let this combination be represented by the following diagram :—



Some teachers laboriously explain that as *s* and *t* each represent half a beat, and *u*, *x*, *y* each one-third of a beat, it is obvious that from *x* to *t* is one-sixth of a beat, which is also the distance in time from *t* to *y*. All this information is quite true, and even interesting, but it is not of any direct value, from a practical point of view, for what pupil—or teacher either, for that matter—ever successfully tried to measure one-sixth of a beat, except indirectly as a sub-division of a half or a third? How much better, in every way, is it to direct the student in some such words as the following. Strike the notes *s* and *t* simultaneously, and then wait (the exact time is a matter of little moment). When both hands are properly prepared, play in succession, rather rapidly, the notes *s*, *t*, *y*, in the exact order given. After striking *y* wait, as before, prior to attacking the next beat. If all this is deliberately and carefully done, such combinations as have been discussed need present no great difficulties. The young teacher should ever remember that nothing can be done without a clear mental grasp of every detail in the work, but that, if this is once attained, mechanical difficulties must vanish, as if charmed away by a magician's wand.



Teachers frequently complain that the playing of their pupils is lacking in expression; the reason assigned for this undesirable state of things being the lack of musical soul in the latter, rather than the inefficient methods of the former. It should never be forgotten that the effects of such signs as *crescendo* and *diminuendo* upon the ear have nothing in common with the means by which they are produced. Every such effort requires to be translated into what may be called its dynamic equivalent before it can be distinctly apprehended. Hence, a teacher who wished to elicit a *crescendo* from a young pupil would probably fail, unless the attention was at first exclusively directed to the exact mechanical means by which it should be produced. This is obviously accomplished by each successive finger striking a stronger blow than the last, and yet how seldom does instruction of this character occupy a place in the curriculum of the music-teacher. It would be an easy matter to enlarge to a considerable extent on topics connected with musical expression, because there is no doubt that this is a department of musical education which has been neglected almost in proportion to its importance. It is phenomenal to hear an average school-girl play with taste; the very great majority presenting a dull level of uniformity which is most depressing. If this is a fault inherent to the mental constitution of the girls in question, then nothing remains to be done but to lament that fashion almost compels them to learn the piano. But if, on the other hand, this lack of expression is largely due to faulty teaching methods—a much more likely supposition than the one contained in the previous sentence—then the blame must be removed from the pupils, and awarded to their teachers.

What has been said with respect to pianoforte instruction applies with equal force to other instruments, and so it will not be necessary to enlarge upon their various peculiarities here. Singing stands in a somewhat different

category, and therefore appears to call for a few words of advice and comment. It is obvious that the very first requisite for efficient voice-production is the acquirement of a correct method of breathing, this condition being immediately coupled with the emission of a clear and steady tone. Many so-called teachers of singing confine their attention to the practice of vocal exercises and to the artistic rendering of songs, two very desirable things it must be admitted, but they attach very slight importance, if any at all, to the topics mentioned in the previous sentence. But such a course as this is surely undeserving of the name of teaching, for the number of pupils whose voice-production is unimpeachable must be infinitesimally small. Evidently, then, the young teacher who would be successful in his singing lessons must search out for the best means whereby his pupils' voices can be rendered most efficient, and for this purpose he is advised to read carefully the works by Browne and Behnke alluded to in the previous chapter. The study of pronunciation in singing is considerably obscured by the extraordinary and inconsequential manner in which the English language is spelled. Attempts are sometimes made to give rules for the pronunciation of certain classes of words, and where this is done by means of the common spelling, confusion is sure to ensue. What can be more perplexing than to have to distinguish between the different pronunciations of the same vowel, especially when the requisite instructions are conveyed in such terms as "distinguish between *a* as in fare, and *a* as in far?" Yet this is only a simplified type of what the author has met with in dissertations on this important question. How much better in every way would it be if the student was first taught to analyse the vowel sounds in the English language, and then to assign to each of them a definite and unmistakable symbol; in other words, the value of a strictly phonetic

system in the study of pronunciation cannot be overestimated.

So far, we have been engaged in a consideration of the principles which must guide anyone who desires to be a successful teacher in the formulation of his methods, and it will now be advisable briefly to consider the best means for acquiring skill in their employment. For this purpose, let us turn again to the *Teacher's Manual*. There we find it stated that "The skill of the teacher is shown, first, in his mode of communicating knowledge; second, in his manner of conducting exercises; and third, in his power of adapting himself to circumstances." Mr. Curwen then goes on to show that the various modes by which knowledge is communicated may be divided into dogmatic, illustrative, and suggestive. These different plans are enlarged upon to a considerable extent, and are illustrated with numerous examples. None of them will be reproduced here, but we will, instead, consider in what ways the properties of the clef may be explained. First the dogmatic. This is the easiest of all for the teacher, but the most unsatisfactory for the pupil. All that needs to be done is to pour out a flood of language such as this: "A clef is a character which represents a certain sound, and gives the name of that sound to the line upon which it is written." The required information is all there, and in an unimpeachable form, but how much of its meaning is apprehended by the pupil? Not a great deal, as a few searching questions would soon demonstrate. Let us next turn to the suggestive method of explaining the meaning of a clef. The teacher writes a note on the third line of a stave and enquires its name. The answer would in almost every instance be B. He might then, for the purpose of increasing the interest of the pupil, question the statement, when the latter would feel very much disgusted at the idea that he could

possibly be wrong in so simple a matter. After a little fencing of this kind, the teacher would place the bass clef before the note he had previously written, and enquire for its name. The answer would be D. The question would immediately arise: what was the name of the note prior to the insertion of the clef? and the answer is obvious: it had no name. Thus the purpose of a clef would be at once apparent to the pupil, who could dispense with any assistance on the part of his teacher in framing a correct statement of its use. The illustrative method would show that the moving of the clef caused an equivalent displacement in the names of the notes, the former acting as a magnet, or as the general of an army, or as any other simile which would be familiar to the pupil. Examples of the employment of these three methods of imparting knowledge could be multiplied to any extent, but this task will be left to the young teacher who is earnestly desirous to excel in his art.

The next topic treated on in the *Teacher's Manual* is skill in conducting exercises. This appears, at first sight, to refer to such work as vocal or instrumental class-teaching, but it will be found that the devices immediately to be described can be advantageously adapted for private work. It is quite obvious that the very best teacher is the one who can most successfully maintain the attention of his pupils, and that the amount of weariness in the latter should be a measure of the incompetence of the former. But how can this weariness be avoided? First of all, be business-like. Never let the lesson hang fire because the teacher has not made up his mind what to do next. Any teacher who feels that he is not prompt in passing from point to point of the lesson, should fortify himself against this most grievous fault by sedulous preliminary preparation. For instance, if a teacher knows that he requires a considerable time



for the careful selection of a new piece, he should never do this during the lesson for two reasons. First, the loss of time which such prolonged searching causes; and second, the mental irritation and weariness which the pupil will be sure to feel.

How shall a teacher render his lessons interesting to his pupils? Let us turn again to the *Teacher's Manual* for a reply to this question. First of all, the teacher must take a delight in his subject, and by this it is not meant that he must simulate a delight he does not feel, for such hypocrisy would soon be detected by the pupil. He must heartily sympathise with his pupil when any difficulties occur; he must make it evident that he desires nothing so much as to clear away these difficulties; and when they are at last surmounted, his gratification must be sincere, and heartily expressed. How much better is this than for the teacher to sit bolt upright in his chair, with a bored expression on his face, or occasionally to give vent to a dismal yawn, or to stare out of the window, or to examine the books on the table, or to criticise his personal appearance in a convenient mirror over the mantel-piece, or, the worst fault of all, to read the newspaper. The next point to be considered is the suitable preparation of the pupil's mind for the reception of a new subject. By this is meant the employment of a series of questions, that lead the student up to that point which enables him to discover for himself that which his teacher desires him to know. For instance, suppose it was desired to show a pupil the necessity for passing the thumb under the fingers in scale practice, this might be led up to somewhat as follows. Keeping strictly to the natural position of the hand, in how many ways can two adjoining notes be fingered? The answer would be: four. In the same way, how can three adjoining notes be fingered? Answer: three. Four adjoining notes? Answer: two. Five adjoining notes? Answer: one. So far, nothing has been mentioned but

what would be well known to the pupil, but the next enquiry breaks up new ground. If six adjoining notes have to be played, what must be done? The pupil would try various plans, such as striking two notes with the same finger, passing one finger over another, and the like; but he would finally arrive at the orthodox conclusion. Now it is quite evident that such a plan as has just been described, would take up far more time than a simple description of the devices employed in scale-fingering, but it would not have anything like the same value as a mental discipline to the pupil. Another mode by which the pupil's interest in a lesson can be sustained, is by confining the attention to one thing at a time; or, in other words, by sub-dividing the details of any kind of work which appears to be too difficult, and, consequently, irksome to the student. This is frequently done at the piano by taking the various difficult passages, and practising them separately before combining them into a connected whole. But there is another device which is used by very few teachers, although it is certainly worthy of more attention than it has hitherto obtained. It is the systematic separate training of the hands, and this not simply with beginners on the piano, but even with the more advanced students. If any part of a piece is rather too difficult to be readily vanquished, the usual toilsome methods of practice are very unsatisfactory, for they involve a serious waste of time, patience, and energy. It is much better to let one hand rest, and then the undivided attention can be given to the other. By this means, after each hand has been well drilled, it is a very easy matter to define exactly the nature of the difficulties to be encountered, for they will have been thoroughly studied whilst divorced from other complications incidental to combined practice. The advantages of this plan are so obvious that it is rather surprising to find teachers who raise objections on the ground that separate practice

involves loss of time. Their meaning evidently is, that if the two hands are playing together, the end of a piece is reached sooner than with the repetition involved by separate practice. But such reasoning can never be deemed conclusive unless it can be shown that the pupil's improvement is greater in proportion to the time spent with one plan rather than with the other, and evidence can certainly be given to show that the preponderance in this respect is by no means on the side of combined practice. Another means whereby interest can be sustained is by presenting the same subject in a variety of ways. This was illustrated in a former part of the chapter, by a description of some of the ways in which the properties of a clef can be taught. Here is another illustration. If a pupil finds some of his pianoforte practice difficult, it will be the duty of his teacher to make it interesting, at the same time that he insists upon its being thoroughly mastered. So the teacher may require the pupil to play over the difficult passages many times without intermission, and if this is done without any devices by which interest may be sustained, much of the practice will be performed in a dreary and perfunctory manner. How shall this be prevented? Let the pupil try the right-hand part alone, then the left-hand part. When he is getting tired of this, let the teacher play the right-hand part, whilst his pupil is playing the left-hand part, and *vice versa*. The teacher should also try to vary the reasons he gives for each repetition of a difficult passage. It will be observed, that what has just been said entirely ignores the old-fashioned notion that the teacher is the master, and his pupil the slave, and that it is as much the duty of the former to command as it is of the latter to obey. Another means by which interest may be sustained, is by individualising pupils. This appears, at a first glance, to have more reference to class teaching than to the treatment of private pupils. It can,

however, be made of service in private work, if it emphasises the desirability of a teacher taking a warm, personal interest in the progress of every pupil, rather than by regarding them as so many pawns on a musical chess-board. Good discipline is also of vast importance, both in classes and in private teaching. By this it is not meant that allowance should never be made for the aberrations of a pupil. The teacher should decide how much he ought to expect in any particular case, and he must not be satisfied with anything less than that. Of course, he may occasionally be in error as to the amount and character of the work which he ought reasonably to expect from a particular pupil, and it is always well to err on the side of leniency. For instance, if a pupil has a habit of continually stumbling in playing over his pieces, his teacher would be quite justified in drilling him in such a way as to overcome this very unpleasant peculiarity. But if he succeeded in materially reducing the number of such stumbles, he might very well be content to let a few pass without comment, in the hope that a cure would be effected on some future occasion.

The last topic connected with the work of the teacher has to do with his skill in adapting himself to any circumstances that may arise. For this purpose it is necessary, in pianoforte teaching, that the mental and physical qualifications of the pupils should be carefully estimated. For lack of this very essential condition, the choice of pieces to be practised has led to the most disastrous results, from a musical point of view. A child with undeveloped intellectual powers is expected to learn a movement from a sonata or sonatina which is, physically, scarcely within her grasp, and of which she is utterly unable to apprehend the artistic elements. Will any teacher deny that the fault of giving music to pupils which is far too difficult for them is one of the commonest of faults? It is, alas, far too frequent;



and what is the result? Many a child, who might have been a very creditable performer, has turned away from music with disgust. Her music had no beauties for her, because her whole attention had to be concentrated on the mechanical difficulties which she was expected to vanquish. The child is not to be blamed for that, but she might with justice accuse her teacher of depriving her, through his incompetence, of a great pleasure which would, under more favourable circumstances, have been within her grasp. Intimately connected with the kind of adaptation discussed in the above sentences, is the teacher's manner. No rules can be given for this qualification, but one or two suggestions may be of value to the young teacher. Above all things, be natural; affectation is fatal. Geniality and earnestness should be shown by all teachers, and a little humour, if carefully subordinated to the work in hand, is never thrown away. Although a teacher avoids anything like affectation, his manner will not be the same to all classes of students, and he may show much skill in adapting himself to the varying circumstances of his round of professional duties. For instance, the manner which is eminently suited to the singing-class of a ragged school, would be scarcely appropriate in a first-rate ladies' college. For lack of the perception which should enable a teacher to vary his manner according to circumstances, many a one is at fault when he accepts an engagement that leads him out of his beaten track. Sometimes a master takes his national-school manner to a class composed of girls, who are more highly cultured than those he is in the habit of teaching, and unless he is blessed with tact in a more than usual measure, he is almost bound to rouse their resentment through some breach of what they consider good manners. Teachers should be careful not to be odd or eccentric in their manners if they desire to retain the respect of their

pupils ; and, in fact, foibles of any kind must be carefully eschewed. There was a teacher who was fond of making peregrinations round the room, and especially of standing before a mirror which reflected his speaking countenance. Two sisters, his pupils, had discovered this weakness for a little personal admiration. They were playing a duet, and one of them, with the natural curiosity of her sex, looked round for confirmation of their suspicions. She was caught in the act and scolded, but it is safe to infer that her respect for her teacher was not thereby increased.

The topics which have been discussed in this chapter give, in a compact form, what may be termed the principles of the art of teaching. Illustrations of these principles might have been given far more lavishly than has been done, but it will be better for the young teacher to search for them in his own experience. He should ever remember that his own work is, or should be, a continual illustration of the art of teaching. If he finds that his pupils do not improve as he would like them to do, let him search for the reason amongst the topics given in this chapter, one or more of which he will surely have neglected. When his work goes smoothly along, he will equally find the reasons for this desirable state of things amongst the principles of the art of teaching.

## CHAPTER XXII.

## ETHICS OF THE PROFESSION.

IN several of the earlier chapters of this book will be found quotations from various correspondents, having reference to the conduct of the teacher of music towards his professional brethren and the general public. All these quotations will be found of value by the young teacher who earnestly studies them, for by their aid he will be guarded against doing anything which may reasonably be termed unprofessional. But besides these isolated quotations, it appeared desirable that an attempt should be made to codify a set of rules having reference to this important subject. Such a compilation will, to a certain extent, be of a tentative character, for whilst one sometimes hears that a certain teacher has been guilty of an action which is decidedly unprofessional, nobody seems disposed to define the exact meaning of the term, and, in fact, the difficulty of reducing something which is but an opinion or a sentiment, to the rigid limits of a law, is sufficiently obvious. Speaking in general terms, the laws which should govern the conduct of the professional teacher of music, or of anybody else for that matter, are embodied in the golden rule, *Do as you would be done by*, supplemented by the terse command, *Mind your own business*. If the young teacher wishes to discover a model upon which to found his conduct, he cannot do better than search for that member of the profession in

his own district who is most respected by his brethren. He may not live in the grandest house, or ask the highest terms, but he will have the esteem of all the teachers who are privileged to know him, and will be implicitly trusted by the general public.

A teacher best consults his own interests by abstaining, under all circumstances, from saying anything of a disparaging nature about one of his professional brethren. If he cannot, conscientiously, say something complimentary, his best policy is to be silent. It occasionally happens that one teacher is called in to repair the supposed bad work of another, for no teacher can truthfully say that he invariably gives satisfaction to those by whom he is employed. The shortcomings of the erring teacher will sometimes be described to his successor, who will show his wisdom by taking a mental note of what has been said for his own future guidance, but will carefully minimise any replies which he feels compelled to make. If he is young and innocent, he may think that an enthusiastic response to the strictures which he has heard should best serve his interests, but he will probably be mistaken. If the young teacher desires to create a permanent impression of a favourable character, he will not talk about his superior skill, but proceed to exhibit it through his good work. It may also be remarked that no teacher should call into question the reasonableness of the fees charged by any of his professional brethren.

Touting for pupils, under whatever form it may make its appearance, is a practice which cannot be too strongly condemned. Most teachers could tell of instances in which their own particular domain has been invaded in this manner. The writer could give the names of, at least, half-a-dozen teachers, including some holding degrees and diplomas, who have offered their professional services at one school or another, when they must have



been well aware that any vacancy which might be created on their behalf, would represent a serious loss to some other professional man. Can they wonder that their applications, made in so questionable a manner, are usually treated with indifference, or else with pitying contempt? Another form of touting, which is, perhaps, a little more respectable than the one just described, is sometimes employed. This is the sending of circulars and newspaper cuttings describing the teacher's work to principals of schools. Students whose names appear in the class-list of a preliminary examination for the degree of Bachelor of Music, are sometimes favoured with circulars from a teacher, who desires to have the privilege of guiding their further proceedings—for a fee of course. The form of touting implied in ordinary newspaper advertising will be commented upon in a later portion of this chapter. But the question remains, why should any teacher of music tout for pupils? It must be for one of two reasons—either his reputation is not sufficiently great to enable him to fill up his time, or else his terms are abnormally high, and so require a little artificial bolstering up. Those touting teachers who fall under the first category deserve our most sincere pity, but those who may rightly be placed in the second merit our contempt, as being, to some extent, musical charlatans.

Many of the unpleasant things which were described in the last paragraph would become more rare if the members of the profession did not so persistently hold aloof from each other. Although the National Society of Professional Musicians has done a great deal to promote good fellowship amongst its members, very much more requires to be accomplished before a satisfactory result can be considered to have been attained, and in this everyone can help more or less. Here is an example of what might be done with considerable benefit to all concerned. A teacher who has just taken up his

residence in a moderate-sized town would do well to look up the names and addresses of those of his professional brethren who live in the same place. When he feels that he has got comfortably settled he should call upon them and courteously inform them that he intends to practise as a teacher in the town of his adoption, or should he fail to find one or another of them at home, he would leave his card. Any of the teachers who had a desire to fraternise with the new-comer would return his call, and in this way many pleasant friendships might be formed. No one could possibly be harmed professionally by such fraternising, which would, indeed, often be found convenient and profitable. Now, let us see what would be the probable experiences of a young man who adopted a plan like the one just described. If he called upon one of the good old type of teachers, who prided himself on his Abernethian brusqueness, he might possibly have to experience a little rudeness, but that would do him no harm. Those narrow-minded teachers, who look upon every new-comer as an inter-loper, might be expected to treat him courteously, when he introduced himself, but they would not return his call. There would, however, be a certain number sufficiently liberal-minded to regard the matter in its true light, and they would welcome the new-comer heartily, as one who had an equal right with themselves to exercise his profession. Such a result could not but be satisfactory to everybody concerned, and it is certainly far preferable to the usual plan, which is somewhat as follows. The new-comer is organist at one of the churches in the town. Perhaps he has occasion to walk down the street with the curate, who suddenly nudges him, and says: "Do you see that man who is just passing the large draper's shop across the way? that is Mr. ———, one of our leading teachers." Mr. ———, seeing the curate with a stranger, at once

comes to the conclusion that this is the new organist, and then each glares upon the other in a most uncomfortable fashion, as if they were the bitterest enemies. On every succeeding occasion when they pass each other in the street they indulge in furtive glances which appear to imply the greatest contempt for one another's professional qualifications. In various ways the new-comer would learn to know most of the other teachers by sight, and the uncomfortable state of affairs described in the preceding sentence might last for months, and even years, unless some lucky accident intervened to put an end to so unnecessary and undesirable an estrangement.

The "Autocrat of the Breakfast-table," in one of his charming books, gives an extract from the Oath of Hippocrates, which he calls the oldest of medical documents. Parenthetically, the reader is reminded that the Autocrat is a distinguished member of the medical profession, and consequently the passage he quotes may be considered to embody his own views of some of the duties consequent on the confidential character of his vocation. Here is the extract: "My life shall be pure and holy. Into whatever house I enter, I will go for the good of the patient: I will abstain from inflicting any voluntary injury, and from leading away any, whether man or woman, bond or free." Now, that is a very solemn obligation, and can be earnestly commended to the notice of the young teacher. His vocation, like that of the medical man, is of a confidential character. He is implicitly trusted, and should strive to show that he merits the confidence reposed in him. To the credit of the musical profession, it may be affirmed that an overwhelming majority of its members do look at this matter in its true light. Still, it is no use disguising the fact that indiscretions do occur, and occasionally even graver scandals. The young teacher is earnestly warned to be especially careful on this point, for he should, like Cæsar's wife, be above suspicion.

In another sense, the relationship between teacher and pupil should be strictly confidential. The former should never discuss with anybody, except a parent or guardian, the merits of the latter. Teachers are sometimes accosted in this way: "You are teaching Miss ———, are you not; how does she play?" Such an enquiry is an impertinence, and, although the teacher may not deem it wise to show his resentment, he must invariably give an absolutely vague and colourless reply to any question of the kind.

It is the duty of the teacher, in every way, to further the musical education of his pupil, but there is no necessity for him to be despotic, and, in fact, he will be well advised if he endeavours to meet the reasonable wishes of the latter in such matters as the choice of music. Far too many teachers treat an expressed wish on the part of a pupil as an affront, which they deem it their duty sharply to censure. But such conduct on their part is very foolish, and will not conduce to their success, either as teachers or as men of the world.

It is not necessary to enlarge in this place upon the ethics of the organist, as the subject has been treated with sufficient fulness in chap. v. One word of additional advice may, however, be given to the young organist who has to do with a cantankerous vicar. Never refuse to do anything which you may be asked to do; but, on the other hand, never do anything in the exact way in which you are expected to do it. This is what is known as tact; or, if not the genuine article, it is an excellent imitation.

The relationship of teacher and pupil implies obligations on the part of the latter, quite as much as on that of the former. The first duty of anyone desiring to have lessons, is to exercise great care in the selection of a teacher. The choice should fall upon one whose habits of life are regular, and who is not devoted to such pursuits



as are incompatible with the efficient fulfilment of his professional obligations. It is unnecessary, and, indeed, unadvisable, to go into details on this matter, as every case should be judged on its merits. Assuming that care in the selection of a teacher has been duly exercised, the next duty of the pupil is to follow out implicitly the instructions given during the lessons. Should, however, any neglect of this duty be observed, it must not be looked upon by the teacher as a personal affront. Pupils who are in the habit of associating with members of the musical profession, must carefully guard the interests of their own teacher, by maintaining a strict reserve as to what transpires at their lessons. The right of a pupil to discard one teacher and engage another is indisputable, but this should never be done from mere caprice, and without a distinct, tangible reason.

Whilst it may be admitted that many pupils select their own teachers, we must not disguise from ourselves the fact that this is most frequently done by parents or guardians. But this does not need to present any complications in the present investigation, for what was said in the preceding paragraph as to the choice of teachers, applies equally in both cases. Parents are necessarily interested in their children's progress, and this impels them occasionally to make what some teachers term unwarrantable and impertinent suggestions. Whether such suggestions can reasonably be characterised by unpleasant epithets like these is a matter of opinion, and they certainly would not be so styled by the writer. Occasionally, a parent desires to have some old volumes of music utilised in the teaching of a son or daughter, or else names a piece which has been recommended by a friend or relative who is supposed to be an authority on musical matters. More frequently than not, such suggestions are found to be impracticable; and, when that is the case, a teacher would be acting strictly within his rights in

politely, but firmly, declining to act upon them, at the same time giving the reasons for his refusal. If any of the music could be used without having a detrimental effect upon his lessons, the teacher should try to meet the parent's wishes, even though the legitimate profits on the copies, which would in the ordinary course have been supplied, have to be sacrificed. In one important respect parents should always display their interest in their children's lessons. Where the latter are too young, or too thoughtless, to feel any obligation as to a strict observance of their teacher's instructions, it is the bounden duty of the former to supply that deficiency by every means which parental authority can devise. Unhappily, this ideal is not always attained, else we should not so frequently hear of careless pupils and inefficient teachers.

The remarks which follow must be understood to apply chiefly to girls' schools, as a resident music-master is usually employed in boys' schools. Where a teacher visits a school, his responsibility begins and ends with the principal, who must for this purpose be held to stand *in loco parentis*. Should the parent of any pupil at the school make a suggestion to the teacher, it must be politely ignored, or, if necessary, reported to the principal. In fact, a visiting master must sink his individuality under such circumstances, and look upon himself simply as a member of the staff of teachers attached to the school. Whatever transpires at a school must be treated as strictly confidential, and a visiting-master must be especially careful in this respect if he attends two or more schools. Whilst he is engaged in one of the schools, the others must be treated for the time being as if absolutely non-existent, and, in fact, the young teacher will find that a mistake is frequently made through too much talking, but rarely through being quiet. Plans of work differ in all schools, but they will have to be conformed to by the visiting

music-master. Sometimes he is treated as an exotic, and ushered into the drawing-room, where his lessons are superintended by a *duenna*, whilst in other cases he does his work in a less luxuriantly furnished apartment entitled the music-room. Whatever plan may be adopted, the chances are that a governess will be present whilst lessons are going on. This is often very repugnant to visiting masters, who treat such supervision as an indication of want of confidence. But that is obviously absurd, for the principal of the school must surely be the best judge of what is due to her sense of responsibility, and if the same rule is enforced in all cases where a visiting master is engaged, where is the hardship? All that a visiting master has got to do is to mind his own work, when it will not matter to him if he has a score of observers, provided they are careful to maintain silence.

The soliciting of pupils in such ways as might be reasonably supposed to injure a particular teacher was discussed in a previous paragraph, and was unhesitatingly condemned. Doubtless the verdict will be endorsed by an overwhelming majority of the profession. But the question remains: in what light should solicitation through advertisements in the public journals be regarded? Is it fair to the other members of the profession, or is it dignified on the part of the teacher who chooses to display his merits by means of an advertisement? To both these questions an unhesitating negative may be given. If we turn to the medical profession what do we find? The practice is most emphatically condemned. Dr. Styrup, in his *Code of Medical Ethics*, says that it is "derogatory to the profession to solicit practice by advertisement, card, or circular, or therewith to notify change of residence or address." He also says: "Closely akin to solicitation is that of calling upon new residents in the neighbourhood, and leaving their card—

ostensibly, as a mark of respect, but in reality to seek for practice. It cannot therefore be too deeply impressed upon such that the true, dignified practice, and the most consistent with a due respect for self and the faculty, is to wait until their professional or social acquaintance is sought ; in such a case, moreover, it is far more likely to be appreciated." The last phrase is very significant. If the authorities of any of the Universities or Colleges of Surgeons in the United Kingdom had their attention drawn to a flagrant case of advertising on the part of one of their medical graduates, they would caution him, and, in nearly every case, this action would have the desired effect of inducing him to discontinue the undesirable practice. Should he, however, be so unwise as to disregard the admonition—a rare occurrence—they would probably recommend the General Medical Council to erase his name from the register of qualified practitioners ; and should their recommendation be acted upon, it would almost certainly mean his ruin, professionally. If such regulations as these are accepted as being fair and reasonable by the large majority of the members of the medical profession, they are surely equally applicable to teachers of music. Anyone who has closely watched the advertisement columns of the musical papers for some time, must be well aware that touting for pupils by graduates and others is decidedly on the increase. Is it not, then, greatly to be regretted that there is no properly legalised central authority, equivalent to the General Medical Council, with plenary powers to deal with this and other forms of unprofessional conduct.

It seems strange that teachers of music should desire to emulate the methods of the quack and the patent-medicine vendor, when announcing their desire for postal pupils, especially as less questionable plans are open to them. Of course, all professional men advertise in one form or another, if they have the slightest desire to maintain or



improve their position. In this way, membership of a social, philanthropic, or political organisation may be made of service. If a medical man is observed to be exceptionally active in the management of any such institution, there is no doubt that his heart is in the right place, so far as his fellow-members are concerned; but it is also safe to infer, in many cases, that he has got his eye fixed on possible future patients. He may do a great deal of good by teaching an ambulance class, and at the same time advertise his own skill to the public. If a schoolmaster writes a letter on an important public matter to an influential newspaper, and takes care to give his full name and address, it may be looked upon as a very excellent advertisement, even if the correspondent is sufficiently innocent not to have thought of it in that light. So, also, if the author of a text-book discovers, immediately upon its publication, that it contains a glaring error, he acts very kindly by his readers in asking the editors of certain papers to allow him to correct the mistake through their correspondence columns, but he would not dream of suggesting that such a course might have the result of selling a few more copies of his book. If a teacher of music organises a concert for the benefit of a philanthropic institution, such as the local hospital, he will, no doubt, be pleased if the financial results are satisfactory, but will be still more delighted to discover that the exhibition of his digital skill as a solo pianist has secured for him a few pupils. Or he may give a lecture on a technical subject, when he can display his erudition as well as his practical skill. His fellow townsmen will be benefited by his efforts; as also, in a different direction, will he himself, let us hope. It is generally acknowledged that the appointments of organist and conductor are most frequently sought after because of their value as advertisements. A teacher of music is naturally delighted when the pupils whom he has prepared succeed in passing an

examination, and he cannot be blamed for desiring to show his gratification by securing the insertion of their names in the local newspaper, especially when the notice is so worded as to act as an excellent advertisement for himself.

Other examples of indirect advertising could be given, but the above instances will be sufficient to show what can be legitimately done in this way. None of them are, however, exactly applicable to the teacher who cannot find sufficient work in his own immediate neighbourhood, and who, therefore, considers it necessary to advertise for postal pupils. The local newspaper is of no value to him in announcing the successes of his pupils, and so he has to advertise them himself in more widely circulated prints, somewhat after the style of the cures wrought by a popular patent medicine. To say the least of it, such a course of procedure is the reverse of dignified, and it should be strongly discountenanced by all those who desire the elevation of the status of the musical profession. One means by which a teacher such as has just been described can make known his abilities, to which no one could possibly object, is the compilation of a text-book on the particular subject in which he excels. If he can manage to give it a wide circulation, he may expect to secure as many postal pupils as he desires, from the increased publicity thereby obtained. It is obvious that if a man cannot compile a fairly good text-book, he would scarcely be considered a master of the subject he professes to teach.

Before closing this chapter, one more topic must be briefly noticed. Any teacher who holds a degree or diploma is strongly advised not to append to his name the letters appertaining to the distinction on every possible occasion. For instance, if a teacher deems it his duty to write a letter to the local paper, pointing out the iniquity of the gas committee in neglecting to

place a public lamp near his front door, he should never dream of signing the document in any other way than as a private individual. To place Mus.D. or F.C.O. after his name would be most contemptible, or, to use an expressive term, made classic by the late W. M. Thackeray, it would be snobbish. Yet there are persons who habitually employ such letters even in their private correspondence, and who appear to treat them as if they formed an integral part of their signature, thus—

Yours truly,

A. B., Mus.Doc., Cantab.

Can anything be more absurd? The marvel is that men who so much admire themselves do not go a step further, and write—

Yours truly,

A. B., Esq., Mus.Doc., Cantab.

It is, of course, quite correct, and indeed most desirable, that all academical distinctions should be appended to official or semi-official documents which relate to musical matters. If a teacher is invited to examine the pupils at a school or other educational institution, he would, when signing his report, always insert his qualifications. A visiting-master at a school, when giving a terminal report of his pupils' progress, would, in like manner, append his academical distinctions to his signature. Other occasions might be enumerated when the like practice is desirable, but enough has been said for the guidance of those to whom these remarks more especially apply.

## CHAPTER XXIII.



## ORGANISATION OF THE PROFESSION.

COMPLAINTS are frequently made, that persons who are utterly incompetent as musicians are to be found in the ranks of the profession, and that they do injury to the qualified teacher by lowering his terms, as well as to the public by their inferior work. This topic has been touched upon in an earlier chapter, but, before bringing the book to a close, it seemed desirable to obtain a definite opinion, stating whether it was desirable or not, to put an end to this state of affairs. With this object in view, the following question was asked of members of the profession: "Do you think the present methods of entering the musical profession are superior, or the reverse, to a regularly legalized plan, such as is compulsory in the case of the professions of law and medicine?" By far the larger number of replies condemned the present methods, whilst a few preferred them, and another small section refrained from expressing an opinion on the matter.

Let us first examine a few of those replies which advocate a change. "I think I should be disposed to advocate a legalized plan, as calculated to satisfy the public, and insure confidence." "Present methods inferior, for the benefit of the general public." "The present loop-holes by which individuals *crawl* into the



profession are too wide and too numerous." "I think the present system as bad as it can be, and until the profession has some protection in the form of legal qualification it will not make any great advance." "There ought to be something done to prevent people teaching who reckon their abilities at about sixpence per lesson." "I think, when the profession itself is legalized, the steps to it will be made equal to its demands, and that, I think, is a desideratum." "I am disposed to think there should be some legalized plan made compulsory for all engaged in teaching, whether of music or any other subject, though this would not *secure* competence. How many incompetent lawyers, doctors, and clergymen are there amongst us?" "Red-tapeism with regard to Art is questionable, but I certainly think that some registered list of qualified professional musicians ought to be procurable from a legalized source. What that source is to be it would be somewhat difficult to say. Life and property are the common inheritance of our human nature, but music appeals to our Divine attributes, and I question how to legalize it." "I am in favour of a system of registration which, though not shutting out any from practising the teaching of music, would be a guarantee that those whose names were on the register were acknowledged as qualified, and had the power to sue for fees." It may be remarked that restricting the "power to sue for fees" to those only whose names were enrolled, would be, practically, the same thing as compulsory registration. The following thoughtfully expressed opinion on the subject under consideration points out a very important condition, which other correspondents have failed to see. "A legalized plan would be a great gain, *if it could be enforced*. Otherwise, it would still be open to anyone to pursue the profession without any such evidence of qualification." "Compulsion

would be inconvenient, but would, by its necessary regulations, benefit musical art greatly." Another correspondent, whilst not approving of present plans, condemns compulsion. He says, "The present plan is open to improvement, but a compulsory examination, as in the professions of law and medicine, would, I feel sure, operate against the universal study of music." In some cases a regularly legalized plan is approved, but the opinion is expressed that "you won't get it," "I do not think it will ever come." "Nothing can be worse than the existing plan, but any such remedy as proposed is impossible. It is the public that needs educating."

It will now be advisable to examine a few opinions which are unfavourable to any change of plan. "I do not think the legalized plan well-suited to an artistic profession in every direction; and no plan would shut out the right of a free people to recognise talent which would display itself outside legal boundary lines." "I don't think a compulsory legalized plan possible, nor *desirable* if it were." "Incompetent persons are certainly prevented from mal-administering the law, or poisoning Her Majesty's subjects, but we must not forget that, although musical education is a very important thing to us, it is regarded by the public as little more than an amusement. It is unlikely that the legislature, with its free-trade tendencies, will ever interfere in the matter." "The state feels called upon to interfere where the lives and property of the people are at stake, which is not the case in the exercise of our profession." By the exercise of a little ingenuity, the two preceding quotations could be made to apply to the dentists and chartered accountants, who have recently obtained protection; at anyrate, if it could be shown that they have to do with the protection of our "lives and property." "People do not dabble in law and medicine for recreation. This is often the case in music,

artistic taste being so very essential in the latter." "I'm for a fair field and no favour. The best man will ultimately come to the front." "Law and medicine having fixed laws for their practice, are unlike music, which can never be hampered with any such." This correspondent does not appear to be aware of the differences between allopathists and homœopathists.

In some few cases a definite opinion on the subject was withheld; here are a few quotations to that effect: "I was not aware that there is any method." "I fail to form a satisfactory opinion." "The legalized plan not existing, one cannot form an opinion, but probably such a plan would be the best." "If a regularly legalized plan were to be adopted for a term of ten years, I should then be able to offer an opinion."

The question next to be considered may be termed the logical outcome of what has just been said on the present haphazard plans by which the profession is entered. It runs as follows: "Do you advocate the adoption of a legal qualification; and, if so, should it be the result of an examination?" As in the previous enquiry, so in this the weight of opinion was unmistakably in favour of a change. In some cases certain conditions were appended which it will be advisable to examine in detail. "I would exempt from examination all those who have been in the profession ten years, and who are considered by their brethren to be respectable and competent men or women, who thoroughly understand what they profess to teach." "I do not think a legal qualification could be bestowed without examination, except in the cases of those already well established, on whom it should be conferred, as a matter of course." Several correspondents express similar opinions, and one mentions a parallel case, "when the Pharmaceutical Society was formed, druggists who had been in business for a certain time were admitted members, but all

others were made to qualify by examination." Very much the same kind of thing was done in the cases of the dentists and chartered accountants, and if ever a representative body of musicians is appointed to examine the claims of those desiring to be considered qualified members of the profession, it is very certain that in no case will their action be retrospective.

Several correspondents have specified the kind of examination they would like to see adopted. One would like a "stiff examination," another a "strict examination," whilst a third thinks it should be "reasonably difficult." Going on a little further we find it suggested that "book learning, and the getting up of technical qualifications should not be the *only* examination," "but it should test the teaching powers of the candidate, as well as the amount of his skill in theoretical knowledge." "Not by such one-sided examinations as most at the present day are. The candidate for admission, besides a *general* musical examination, should take up any subject or subjects at choice, and be examined in methods of imparting knowledge, as well as exhibiting his own knowledge." Other correspondents advocate tests in the teacher's art, but it is unnecessary to multiply utterances on this point. "An examination is all very well, provided it is well arranged as to subjects and difficulty, and not framed to show the examiner's particular craze or method." "I advocate a musical examination, with an elementary knowledge of Latin, &c." "A certain moderate amount of general culture should be required in addition to strictly professional proficiency."

We will now proceed to deal with other classes of restrictions. "I think there might be *grades* in the profession, certain examinations qualifying for certain grades." "There might be some classification of certificates—higher and lower." "An examination in the special branch of the art, which it is intended to practise."



“An examination on the particular subjects professed by the applicant for admission before a competent tribunal.” Some correspondents would restrict the qualification by examination to certain branches of the profession. “Solo singers and players, if talented, do not require a qualification, as their ability is their recommendation; but organists and teachers should pass an examination.” “For teachers—decidedly.” “For teachers, certainly; and advisable for conductors of orchestras, &c.” One correspondent says: “Not necessarily an examination, but membership of some society that has *music* for its object, and of which membership can be obtained only through the proposition and support of fellow-musicians.”

Let us turn for a short time to some of the replies in which objection is taken to either one or other of the conditions of the question. “Unfortunately, capacity in passing an examination does not imply facility in imparting knowledge to others.” “I am in doubt as to the efficacy of examinations. These may find out what a candidate does *not* know at a given moment, but are no criterion of what he can *do*.” “Examinations are doubtless of much service, but experience teaches me that they do not absolutely qualify for tuition.” “My opinions about examinations are very peculiar, and my experiences decidedly prejudice me against many of them.” “I am not prepared to advocate legal qualifications, though I grant such qualifications might help to raise the social *status* of the musician.” “I do not believe in the infallibility of examinations of any sort.” The following suggestion is original, but decidedly practical. “Provided the examinations would cover five years of teaching, and the number of efficient pupils taken to account in that time.”

We will now consider those opinions which are uncompromisingly hostile to any scheme such as is

suggested in the question. "I am not in favour of the compulsory system." "I do not think a legal qualification is necessary for a musician." "Trades union." "This cannot be done ; and as for examinations, they are of no use." "I do not see that this is practicable."

The reader now has an epitome of what has been said for and against the desirability of consolidating the musical profession, as exhibited in the opinions of a representative body of its members. Before closing this chapter it may, perhaps, be deemed desirable that the subject should receive a little further ventilation. Even those who object to the adoption of a legal qualification will acknowledge that few subjects connected with our profession are of equal importance. The fact that so large a majority of correspondents have pronounced emphatically for some plan by which the competent professor shall be known and recognised is sufficient evidence on that score. It is, of course, undeniable that there are many teachers who can absolutely rely on the qualifications which years of successful work have given to them in the district where they reside, and such testimony to a man's worth is far more valuable than any degree or diploma, however distinguished the source from which it is derived. Besides these, there are many who are quite sure that they have got this kind of reputation, but when a talented young man, with a first-rate academical distinction, invades their musical province, they find that they have been living in a fool's paradise. Slowly, but surely, the best class of teaching slips away from them, and one day they wake up to find their supremacy gone. Those teachers who affect indifference, and even contempt, for academical distinctions, belong to one of the two classes that have been just described, and it is therefore useless to appeal to them for support in any endeavour

to consolidate the profession. They are prepared to stand on their own merits, and are indifferent to whatever may happen outside. Sometimes, with what appears to be the kind of energy which is born of despair, an old-established teacher is observed to present himself as a candidate at an examination which is, possibly, of an obscure, and even of a shady character. He may feel so desperate that he will even procure one of those wonderful German or American degrees which can be obtained so cheaply, both from a financial, and also from a musical standpoint. But, at any rate, however he obtains his degree or diploma, his action is an evidence that one of the old school has at last awakened to the fact that he is surrounded by a new world of music, and a qualification he must have, by hook or crook. Now, will any member of the profession say that this is an overdrawn picture? Every one of its particulars can be proved from one case or another which has either been personally observed by the writer, or else has been noticed in the musical journals.

A very common complaint is the want of sufficient qualification amongst lady teachers of music. This frequently takes the form of a growl at local examinations, somewhat in this form. "I always supposed that these local examinations were for pupils, and not for teachers. But I find that my neighbourhood is absolutely overrun with girl teachers, who, immediately they have got a certificate in the ——— Local examination begin to advertise for pupils, and really they are doing a great deal of harm to members of the profession whom I know." Here is shown the value of a qualification, and it must be acknowledged that some of the local examinations are of such a character that those who attain a good position in them have reason to offer their services, with confidence, as teachers.

To digress for a moment from the main issue, the question may be raised, what should the members of the profession do under existing circumstances in relation to lady teachers? This enquiry did not form a portion of the sheet of questions to which so frequent reference has been made in the pages of this book, but it was discussed by one correspondent in a letter of which the following sentences form a part. "You have said nothing about the girl teacher, or the musical governess. My opinion is that they are both very useful aids in taking young children, whom no professor of any merit wants to teach. Of course, there is the other question, they reduce the number of his pupils. My experience is that they teach young children more patiently than men do." It is very questionable if the parent who employs the usual music-governess, would ever consent to pay the terms of the professor of merit, except for finishing lessons. The kindly and appreciative sentences in the above quotation deserve our most cordial sympathy and acquiescence.

It is the duty of the professor to try to make the girl teacher as efficient as possible. This may seem paradoxical to the narrow-minded man who only believes in the first part of the adage, "Live, and let live," but it is undoubtedly to the interest of everybody concerned to make musical tuition thoroughly good. If a teacher finds that a girl whose parents are not wealthy is making satisfactory progress, especially in theoretical work, and has the right kind of manner, he will be acting wisely if he suggests to her that she might employ some of her spare time in teaching music. He will tell her that she is more skilful both as an executant, and as a theorist than Miss ——— and Mrs. ——— who get plenty of pupils. She can use his name, and he will be very pleased to give her any advice about her work which she may require. He will also recommend that



she should prepare herself for some difficult examination, as that will be of additional assistance to her. She follows this advice, and very soon has a few pupils. Now, who receives any injury by all this? Not the professor who gives this advice, and certainly not his young *protégée*, who is probably induced to become a more earnest student, and who finds that, should any adverse circumstances arise, she will be able to earn a living, and will not need to be dependent upon the cold charity of some more wealthy relation. The above is not mere theorising, but has been the writer's own plan for many years.

Reverting to the main point of the discussion, it may be remarked that all this difficulty about lady teachers and their alleged misuse of local examinations would be entirely done away with if a proper legal qualification could be enforced. That is one argument in its favour. Again, every man who presents himself for examination, either for a degree or diploma, confesses by that very fact that a qualification is advisable, and if so, then so far as he is concerned, it might be made compulsory. No notice need be taken here of different standards of examination, or of the childish talk about a qualification not guaranteeing that a man is able to do his daily work. There is no degree or diploma in any faculty that does this. The medical student has to learn his business after he has finished his professional examinations, but are they therefore of no value? Because the chief work of a medical man, who is a general practitioner, is amongst simple diseases, would it be better for him to go and learn from some old woman how to bind up a sore finger, and to relieve ordinary aches and pains, rather than to study the extensive range of subjects that are now required? It is the culture, the erudition, the mental grasp that are obtained that are of the greatest value, and practical work must undoubtedly benefit from this.

One correspondent suggested that the education of the public in this matter was most desirable. This is very true, but it may be remarked that this education has gone on very rapidly for the last few years, and hence the enormous increase in the number of degrees and diplomas which are held by members of the profession. If the education of the public was complete in this way, there would be no need to trouble about a legal enactment, for those who desired to employ teachers would be well able to protect themselves. But is it ever likely that such a happy consummation will be brought about? It is certainly not one of those things which may be looked for in the immediate future.

In conclusion, it may be most emphatically affirmed that the interests of the profession can be best promoted by doing whatever is possible for the efficiency of its members, and that this is an object in which all can assist, whether they have faith in legal qualifications, or look on them with suspicion. The improvement of the status of the profession means the improvement of its individual members, whatever may be their position; and this improvement must inevitably influence very greatly the spread of musical culture. So it will be found that each, in his own peculiar way, may be of benefit to his fellows, and that a common object will reconcile the most heterogeneous means by which it may be approached.

## CHAPTER XXIV.

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**SUPPLEMENTARY NOTE ON  
ENSEMBLE TEACHING.**

ON p. 43 the author endeavoured to show the dangers which beset any attempt to teach solo-singing in classes. Since that portion of the book was in type he has received a very interesting pamphlet on this subject from which it will be desirable to make a few extracts. The pamphlet consists of a paper read before the Illinois Music Teachers' Association, in the Central Music Hall, Chicago, on July 1st, 1887, by Mr. F. W. Root, and is entitled "Voice training in classes." Mr. Root acknowledges that his labours in this direction are regarded by the musical profession with more or less distrust, and then proceeds to justify his position. He says: "At present we are witnesses of a great movement towards the scientific care of children's voices with a view to popularising singing in this country. This is done through class-training mainly in public schools, and why cannot adult voices also be trained in classes if the work is rightly done? After seventeen years of experience in trying to do it, I am at last prepared to say decidedly that it can; and in our country while there is as much value as in Europe in the work of training a small favoured class to high attainments, there is a special appropriateness in an effort to disseminate the same culture as widely as possible. Still prejudice cannot be overcome in a moment."

Mr. Root's first experiences with respect to "Voice training in classes" were in connection with Summer Music Schools or Normal Institutes, such as are held in various places in the States every year. Many of these are attended by teachers who are desirous of adding to their stores of knowledge, and who are quite content to give up a portion of their summer vacation for this laudable purpose. "A principal part of the work in these sessions is daily exercises in voice culture by the entire class, a sort of lesson-lecture intended at once to cultivate the voices of the members and to furnish them with principles of teaching. Instruction in these classes cannot be of the conventional order, fanciful and erratic. The instructor must say something definite on each point that comes up, or some of those wide-awake teachers sitting before him, note book in hand, will at once have him in a corner whence there is no escape save by means of holes so small that professors hate to crawl through them, especially if they be in the habit of wearing the nicely starched frills of personal dignity. An ambitious teacher in one of these institutions will therefore be apt to systematise such knowledge as he has, be it more or less, and make his statements as clear and distinct as possible. Not that he feels obliged to do away with what is imaginative and inspirational, but if he asks for tones like a distant flock of birds, or phrases like a dissolving mist, he will try to base such suggestions on something a little more tangible." Mr. Root commenced the work of normal instruction in 1870, and continued it every summer for fifteen years. With regard to his methods of tuition he says: "I was compelled to formulate my plan of voice teaching, such as it was, in a fashion that could be made intelligible to a class, and to study over it year by year that it might be as effective as possible in correcting faults and developing voices, and



that the teachers who carried my system into their fields of labour might be able to use it successfully. After ten or twelve years of this preparation I had become fairly well satisfied with the working of this plan, and resolved to introduce it in this city" (Chicago). His first effort was a failure, as only four or five pupils were obtained in response to his announcement. In the following season he was more fortunate, and succeeded in obtaining a class of about forty ladies. At the close of the term he gave a "reception," at which the class sang, the assembled guests including the superintendent of music and several principals of the public schools. They were much pleased with Mr. Root's plan of tuition, "and regarded it as especially well adapted to prepare public school teachers to lead children in singing." So satisfied were they with Mr. Root's work that they induced him to announce a short supplementary term, and did what they could to make it a success. The result was that about 300 pupils joined the class. So much for the historical part of the pamphlet, which we will now leave, and proceed to examine the plans employed in these voice training classes.

Mr. Root opens his discussion of the question as follows: "Perhaps one will say, 'You can treat no two voices alike.' This is a well-worn phrase, highly respectable on account of its antiquity. But let me ask you, if you are a practical voice teacher, did you ever see a pupil who was harmed by instruction and drill upon vowel sounds with the consequent gain to pronunciation and quality of voice? With certain ones it may not be necessary to spend much time upon the subject, but are not almost all pupils the better for some attention to it? May we not say the same of the departments of consonant utterance, breathing, intonation, registers, placing the voice, clear and sombre timbres, economy of breath, enunciation, breath support,

shading, attack, accents, portamento, staccato, legato, &c.? I have never seen a pupil who wished to study in earnest who was not the better for knowledge upon every one of these points; so, in so far as it means explaining the whole subject, I do treat all class pupils alike." There is no mistake as to Mr. Root's meaning in the above extract, the matter being placed before the reader in the clearest and most incisive manner. He next proceeds to meet the objection that "as some voices are high and some low, the same exercises would not do for both." His answer to this is that the middle part of the voice should receive almost exclusive attention, and that the "common easy compass" of all female voices is from middle C, or the B flat which is immediately below it, to the F which stands on the fifth line of the treble stave. His class exercises rarely exceed that compass, which he deems sufficient "to introduce all questions of register as well as every other principle of voice training." He goes on to say: "Among the 887 class pupils that I have taught since I began in this city I can recall but one who failed to master from B flat below to G above, but as this lady has gained five notes since she began, I do not yet despair of her taking the G correctly. The pupils, moreover, are taught to transpose, so that in private practice they can take their scales, &c., a little higher or lower for occasional study." It may be perfectly true that nearly every voice can be trained to take the high G, but it is difficult to see in what way an unmistakable contralto would be benefited by such treatment. It would surely be better for everybody concerned if separate classes were arranged for low and high voices. With the large number of pupils that Mr. Root claims to have under his direction this should not be a difficult matter.

Mr. Root goes on to remark that "A great deal of

the current phraseology of voice-training is altogether too vague for class-teaching," and strongly advocates the use of plain language. He gives a number of extraordinary phrases which he assured his hearers were "in good standing with teachers of reputation;" they are as follows: "Let the tone lean against the eyes;" "originate the tone high in the nose or forehead, bring it down over the hard palate, and let it fall slowly over the lower lip;" "push the tone high into the head, then let it fall forward like a cascade;" "focus the tone here or there in the mouth;" "press the tone forward as if against the opposite wall;" "bring the tone right out from the chest;" &c. Mr. Root remarks, with respect to these phrases, that "vague terms founded on vague sensations can be made to serve in private lessons where, by repeated example and experiment with the individual, the desired idea can be imparted;" but he prefers exact terms both in private and in class teaching. He considers that the imaginative way of treating subjects of instruction is good and necessary in both kinds of teaching when the students are sufficiently advanced to be able to make use of it.

It is obvious that the ability and industry of the members of a class will vary to an enormous extent, thus presenting a serious obstacle to the success of some of the students. This difficulty is obviated by an elaborate system of marks founded on private examinations. On this point, Mr. Root says: "The pupil as she looks at her lesson paper knows by these marks just where she stands, and what needs special attention to insure her best progress. I have their record also on my books, and pupils who do not keep up with the grade in which they are, receive such urgency as I can give. Each pupil has all the private examination or assistance that is necessary to do the prescribed work thoroughly. There are three assistants who, besides myself, do the



private work. One of these is at the service of pupils from two to four hours each day, and on lesson mornings arrangements are made by which forty pupils may have examinations during the forenoon. I give all the lessons myself, and personally examine all who come to me voluntarily, or whom the assistants think best to send to me." He goes on to say that without such private examinations, "class-training for singers would fail as often as it would succeed;" but with it he firmly believes that "pupils in classes may be brought to the average of attainment as certainly as through private instruction, though at a slower rate of progress in some cases." After some time has been spent in developing the voice in the manner described above, the "private examination" becomes a useful means for discovering the idiosyncrasies of each pupil, who is thus individualised, and receives directions for special practice suited to the particular case under consideration. In this way, Mr. Root arranges that all voices are not treated alike, and so demolishes another objection to his system.

The class season consists of two terms of twenty weeks each. A pupil entering the first grade would usually be ready to advance to the second grade at the end of one term, and if diligent the third grade would be attained at the end of the second term. In every case the promotion of the pupil would depend upon the extent of skill and knowledge as exhibited by the marks gained. A pupil is admitted to the second grade "if the examinations show all the analytical part of the subject to be well understood." The third grade is attained when a pupil understands and can practically exemplify everything of vowels, consonants, breathing, registers, intonation, rhythm, timbre, shading, placing—indeed, everything but rapid execution, and the highest forms of expression which a singer should know." The text-books employed in the second grade are



“Concone’s Thirty Exercises for the Voice, containing scales, passages, and arpeggios, and a special edition of songs, mostly selected from the classics, and transposed to medium compass.” The third grade sing “almost by heart” songs by all the great composers. Mr. Root contends that such singing by a class is not a cold technical performance, “but shows fire and imagination, sometimes reaching a truly admirable height of expression; for the principles of expression can be taught to a class as well as technique, and I am careful even in my lowest grade to keep the imagination on fire. Without it singing must of course be lifeless; and imagination, like the vocal machinery, needs instruction and development.”

Mr. Root concludes his paper with the following sentences: “However sceptically any may look upon class-work as a scientific system, no one will deny certain advantages that flow from it. It stimulates an interest in singing; it brings to the surface some who have capabilities as singers, yet did not know it; it gives timid ones a chance to get used to the sound of their own voices before trying to sing alone; it is a means by which those who have learned to sing may keep in practice; it places voice culture within reach of people of small means, and it familiarises pupils in earlier stages of advancement with the best music.”

Mr. Root’s circular for the “fifth season, 1887-8,” announces the following classes for ladies. 1. A first grade or beginners’ class. 2. The usual second grade class for former pupils who have completed the first grade. 3. The usual third grade class. 4. A class to study reading music. 5. Classes for solo-singing as required. There are also beginners’ and higher classes for gentlemen. The fees for these classes range from three to seven dollars for a term of twenty lessons, and the solo-singing classes are limited to twenty members.

The class system is especially recommended to :—

1. Young people in the last years of school, who are so closely occupied that they usually omit musical study. On this head, Mr. Root remarks: "I exact but very little time outside the lesson hour, and it should be borne in mind that one hour a week spent in correct vocal training during these formative years will generally do more toward the beauty of one's singing than an hour a day in later years."

2. Those who would like to make a study of singing if they thought it would ever amount to anything, but who hesitate to make the experiment through private lessons because of the expense.

3. Those who have at some time received systematic instruction in singing, but need an incentive to keep in practice.

4. Those who have weakness of throat or lungs, but find health in such exercise as correct vocalisation affords.

One other point must receive brief notice, and then every part of Mr. Root's system will have had due attention and consideration. Every Saturday morning at the conclusion of the lessons, the advanced class with some members of the lower grades, and perhaps a few friends, "form an audience to listen for fifteen or twenty minutes to some solo performer; sometimes eminent, always good." This is a most interesting feature of the scheme, and its educational value cannot be over-estimated.

Such, then, is a slight sketch of an earnest endeavour to teach solo-singing by means of classes, and whether the conclusions which it embodies receive the assent of readers of this book or not, it must be acknowledged that Mr. Root has made out a very good case. Also, it will be readily conceded that many of the devices which he employs would be of value in training such singing classes as are met with in ladies' schools.

The first of these is a very simple and common one. It is the one which is often called the "rule of thumb" and which is based upon the fact that the average height of a man is about 5 feet 7 inches. This rule is often used in the estimation of the height of a person when the only other information available is the length of the arm or the length of the foot. It is a very rough rule and should not be used in any case where a more accurate measurement is required.

The second of these is a rule which is based upon the fact that the average weight of a man is about 150 pounds. This rule is often used in the estimation of the weight of a person when the only other information available is the height. It is a very rough rule and should not be used in any case where a more accurate measurement is required.

The third of these is a rule which is based upon the fact that the average pulse rate of a man is about 72 beats per minute. This rule is often used in the estimation of the pulse rate of a person when the only other information available is the height or the weight. It is a very rough rule and should not be used in any case where a more accurate measurement is required.

The fourth of these is a rule which is based upon the fact that the average temperature of a man is about 98.6 degrees Fahrenheit. This rule is often used in the estimation of the temperature of a person when the only other information available is the height or the weight. It is a very rough rule and should not be used in any case where a more accurate measurement is required.

The fifth of these is a rule which is based upon the fact that the average blood pressure of a man is about 120/80 mm. Hg. This rule is often used in the estimation of the blood pressure of a person when the only other information available is the height or the weight. It is a very rough rule and should not be used in any case where a more accurate measurement is required.



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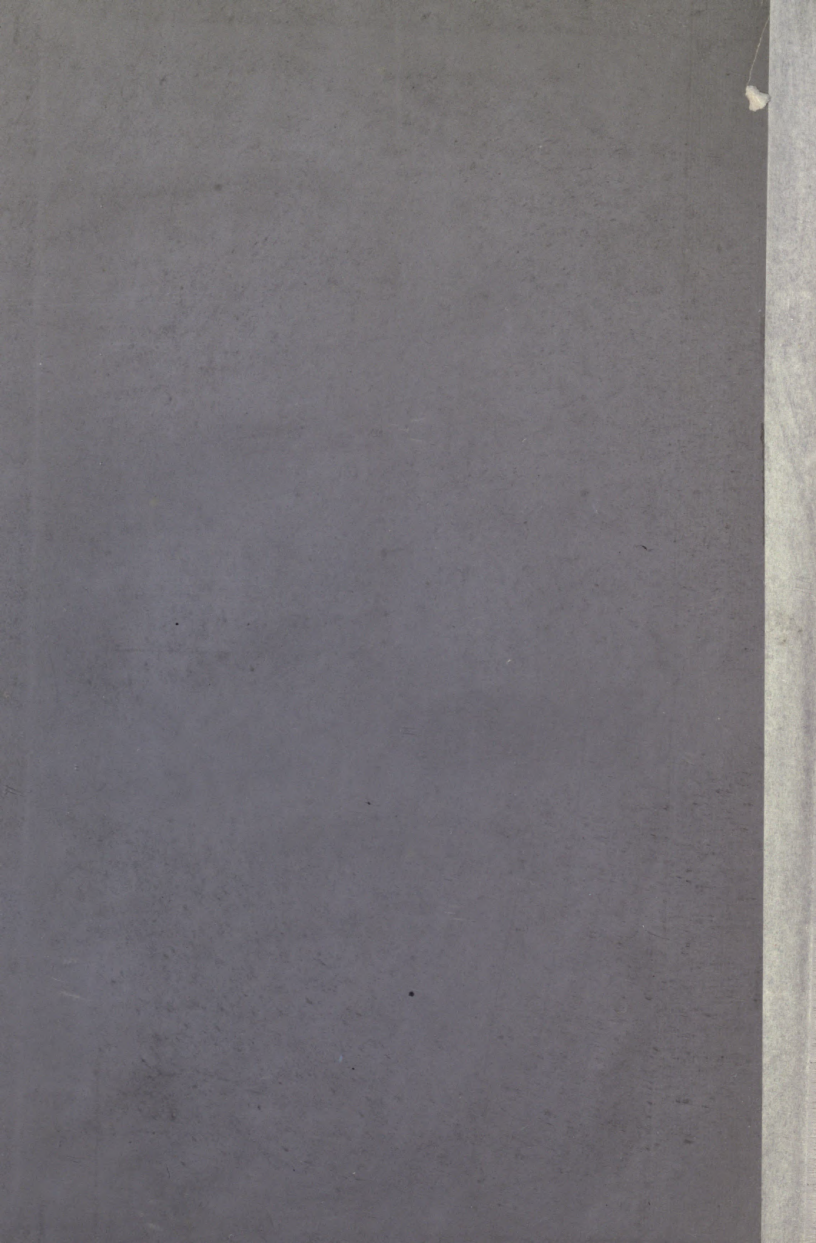
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